











E S S A Y S

ON

P H Y S I O G N O M Y.



E S S A Y S  
ON  
P H Y S I O G N O M Y,

DESIGNED TO PROMOTE  
THE KNOWLEDGE AND THE LOVE OF MANKIND.

BY  
J O H N C A S P A R L A V A T E R,  
CITIZEN OF ZURICH, AND MINISTER OF THE GOSPEL.

ILLUSTRATED BY MORE THAN  
EIGHT HUNDRED ENGRAVINGS, ACCURATELY COPIED;  
AND SOME DUPLICATES ADDED FROM ORIGINALS.

EXECUTED BY, OR UNDER THE INSPECTION OF,  
T H O M A S H O L L O W A Y.

TRANSLATED FROM THE FRENCH  
BY  
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MINISTER OF THE SCOTS CHURCH, LONDON-WALL.

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*GOD CREATED MAN AFTER HIS OWN IMAGE.*  
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V O L U M E III.



*Holloway Sculp.*

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TO  
HIS EXCELLENCY  
HENRY XLIII.  
COUNT DE REUSS.

UNDER the Patronage of the COUNT DE REUSS, I produce the Third Volume of my ESSAYS ON PHYSIOGNOMY. This mark of respect I owe you, SIR, as a slender acknowledgment of the inexpressible satisfaction I enjoyed in, and the improvement I derived from, your instructive conversation, and that of your amiable Confort, during the excursion we made, two years ago, to some of the most interesting spots in Switzerland. To whom, besides, can I with greater propriety address this part of my Work, than to One who possesses, in a degree so eminent, that precious *tact*, which the study of the Science of Physiognomy demands, that *tact* which I have observed in you on a thousand occasions, and which you display with all the ardor and force of real GENIUS. It is from personal conviction, not with an intention to flatter, that

I thus speak; for the language of adulation I disdain. Were it possible for you to doubt of my sincerity, I would frankly subjoin another motive, which induces me to prefix your Name to this Volume. I could wish, by means of it, to induce you to temper the heat of Genius with the calmness of observation. By studying man in all his details, by appreciating separately every part of his face, you will confirm still more that happy quickness of eye which seizes with so much sagacity the beauties of Nature and Art; you will multiply your enjoyments, and discover, more and more, in your fellow creatures, new physical, intellectual, and moral perfections, worthy of attaching and delighting a heart possessed of sensibility like yours. May the perusal of my Work be of some advantage to you in these different respects! May it recall to your memory my veneration and gratitude!

JOHN CASPAR LAVATER.

ZURICH,  
1st MAY, 1787.

INTRODUCTION

TO

VOLUME THIRD.





## INTRODUCTION.

**F**ILLED with hope and joy, but agitated, at the same time, with anxiety and apprehension, I at length enter on the Third Volume of my ESSAYS ON PHYSIOGNOMY.

Whence, I shall be asked, this anxiety and apprehension? Are you afraid, that you shall not fulfil the high idea which may have been adopted of a work so important as yours? Or, do you fear your Readers? Do their rank and learning over-awe you? Both the one and the other of these considerations have an influence on my mind, I am not ashamed to acknowledge it. I am not one of those intrepid Authors, who confidently present themselves before the Public: I sensibly feel all my weakness, all my insufficiency, and I cannot conceal from myself the extreme disproportion which I find between my strength, and the task I have undertaken. This, however, is not what intimidates and embarrasses me the most.

‘ To fix the mind of my Reader; to place the objects which I have to present to him, in his point of view, so as that he may be able to lay hold of them,’ there is the difficulty, and this difficulty I dread.

*He who would be clearly understood, must write well.* The Author ought to form his Reader; for to the former is always imputed the flightiness of the impression made on the latter. Farther, if the only point aimed at were to please the Public, to carry off the prize of general approbation, means perhaps might be devised to ensure success—

but to produce *effect*, and precisely *such an effect*; this is the end I propose to myself, and to succeed here is no easy matter.

For how can a man flatter himself with being able to express fully and correctly what he *thinks*, and especially what he *feels*? What a task for an Author, who *sees* and who *feels*, to procure for his Reader a situation from whence he may see and feel as he himself does! This task, always so laborious and difficult when the science of which he treats has *Man* for its object, how peculiarly so must it be to the Writer on Physiognomy?

The difficulty increases when I think of the age in which I write; an age in which every one values himself on his learning; in which all those who are not Authors themselves, set up for Critics of Authors; an age in which Art stifles Nature, in which the pure and peaceful enjoyments which she procures are despised, and sacrificed to false and factitious pleasures; an age in which all is artifice and trick, and in which the tinsel of dress and the affectation of ornament are preferred to simple and native beauty.

What age more unfavourable to the labours of the Physionomist; of the Child of Nature, who professes to write not as an *Author*, but in quality of a *Man*; not for the *Public*, but for Humanity? What success can he promise himself? What paths has he to clear in order to arrive at the knowledge of the human heart, and to make himself Master of it? Is he sure of making deep and lasting impressions, counteracted, as he is, by a crowd of Authors, and continually opposed by the taste in vogue?

There are certain happy moments proper for the composition of his works, but what are those he must choose? Must he wait for those moments of calmness and tranquillity which so rarely occur in a short life, full of trouble and anxiety? Moments which all our desires and efforts can neither produce, nor recall when once they are past; moments which are a present from Heaven, and which all  
the



the gold in the world cannot purchase; moments which the fool holds in derision, which the cold pedant despises, and which are understood only by those who know how to enjoy them. Must the Physionomist prevent the dawn to commence his labours? Shall he resume them at the close of the day, when, after having fulfilled the duties of a laborious vocation, he has need to seek relaxation in the bosom of his family, or the conversation of a friend? Regardless of health and repose, shall he consecrate to study the hours of the night? Shall he destine to it those moments when the soul, transported into a kind of ecstasy, disengaged, in some sort, from the senses and from matter, takes complacency in a sweet revery, or pursues a profound meditation? Yes, those delicious moments when the man feels that he is elevated above himself; those moments, a single one of which awakes in us more ideas, desires, joys, presentiments, and hopes, than whole days, nay weeks, of application are capable of producing—these, these are the moments which the Physionomist ought to seize, to speak of man, to paint and describe him.—But will he dare to give way to his enthusiasm? Will he have the courage to commit to paper a feeble copy of the pure and sublime sentiments which penetrate his heart? If he ventures to articulate a few of his thoughts, will he not be exposed to the sorrow of seeing them mistaken, misinterpreted, despised; and to the regret perhaps of having *cast his pearls before swine*.

The feeble progress which I may have made in the study of man, and in that of the Science of Physiognomy, becomes at times matter of affliction to me. I am afflicted to see that no value is put on those honest and virtuous sentiments which I wish to excite. I am afflicted, when, instead of embracing them, I observe men content themselves with judging, criticising, or admiring the accessory props which I employ to support them. I am afflicted to see, that what, in my idea, is only a simple mean, is considered as the ultimate

mate end. But what shall I say of so many unjust criticisms in which some indulge themselves, of so many rash judgments which they pronounce against their neighbour, and of which I consider myself as the cause, though very innocently? Can any one conceive all the bitterness of my soul on making this reflection? What, I give occasion to malignity so cruel; I, who had no other intention than to demonstrate, or at least convey, a presentiment of *the excellence of the Divinity in Man*, the most beautiful, and the most perfect of his works—I, who in the features of the face was searching for the language of truth—I, who was endeavouring to trace in the human physiognomy the infinite goodness, beneficence, and wisdom of the Father of mankind—I, who was flattering myself with the hope of opening and diffusing universally new sources of felicity and joy!

This is what I had to say, not by way of complaint or accusation, but simply to unburthen my heart of a load which oppressed it. Whoever thou art, Reader, whatever be thy figure, under whatever features thy soul may depict itself upon thy face—whether my book be spread before thee on a gilded table, or an humble desk—whether in a circle of curious persons thou castest upon it a careless eye, or whether in private thou art turning it over with an eager hand—believe me, neither the clamour of false prejudice, nor the sighs of blind devotion, shall drive me out of my road. I am conscious of being in the search of important truth, I am sure that I often find it, and that I faithfully report what I have discovered. Ought I to be stopped short either by contemptuous sneers, or pious groans, when I am faithfully restoring what has been given me?

But that which grieves me most of all, that which in my solitary hours often fills my heart with pain and anguish, is my not attaining the great end at which I aimed. *A sense of our own dignity; the glorious prerogatives of human nature, and the grounds of satisfaction which result from them; the character of divinity imprinted on man; a new source*  
of



*of delicious sensations springing up for him*; this is what few Readers look for, or so much as think of looking for, in my Work. The greater part consider it as a piece of *amusement* merely—but, in truth, I am too proud to serve only as an object of amusement, and my book is much too costly to answer a purpose so frivolous.

I aspire much higher than the mere amusement of my Readers. I mean to inspire them with respect for humanity; I mean to point out to them, in the whole of our being, as well as in every part taken separately, the Wisdom of God, his Goodness, and his Truth; to convince them, that in man all is expression, truth, revelation, the key of his faculties present and future. The Science I teach is a rivulet, which frequently swells into a rapid torrent; my design is to throw into it, here and there, a stone, on which they may rest their feet, and pass from bank to bank. To stretch out my hand, to lend a little support to their unsteady footsteps, is all that I can do: but it is far beyond my power to divide the stream by a miraculous rod, or to introduce a whole army dryshod into a land flowing with milk and honey.—Men, I wish to unite my efforts to yours, that we may learn to know man; I wish to make you feel what happiness and glory there is in being what we are.

If the uncertainty of success have frequently a tendency to depress me, my soul is at other times filled with hope and joy, when I catch a glimpse of the probability of reclaiming some, perhaps a considerable number, of my Readers, were it but successively too, and after the first fermentation is over. Yes, I flatter myself still with the hope of diffusing more and more the sacred sentiment which man ought to have of his own dignity. My courage revives, my strength is recruited, my heart expands to the reception of delight, when, with my pen in my hand, filled with my subject, or preparing to comment on a print, I give way to such consolatory ideas as these: ‘ My Work  
‘ shall, after all, be more than an amusement to many of my Readers.

‘ Let a hundred of them consider it in this light, with all my heart :  
 ‘ it is one advantage, at least, to have so harmlessly employed their  
 ‘ leisure ; who can tell into what mischief the oppression of idleness  
 ‘ might have plunged them ? Provided I find but ten on the other  
 ‘ side, whom I engage to reflect, to feel, to act after me ; provided  
 ‘ that of these ten there be found only a single one who is led to  
 ‘ rejoice more than he did in his own existence ; a single one who is  
 ‘ brought to feel more forcibly, *how just and true, in all his works, is*  
 ‘ *He who created all things* ; a single one who arrives at the conviction,  
 ‘ that the smallest particle is of the greatest importance in the con-  
 ‘ nection of the whole, and still serves to manifest the wisdom and the  
 ‘ power of the Creator.’

Other ideas, equally consoling, present themselves to my mind, and  
 promise me different sources of satisfaction. ‘ I figure to myself a  
 ‘ studious young man to whom a benevolent Protector has lent my  
 ‘ Book. He does not content himself with turning it over in a hurry ;  
 ‘ he meditates on it with attention ; he finds truth in it, and rejoices  
 ‘ in having found it ; or else he discovers a feeble passage, indigested  
 ‘ ideas, which have not been unfolded with sufficient perspicuity—  
 ‘ and he exercises his own judgment in completing, in elucidating,  
 ‘ in rectifying what had escaped me. One of his friends joins him ;  
 ‘ he stops him short, or goes along with him ; he animates or checks  
 ‘ him ; he teaches him, or learns of him, to *observe* man, to *know* him,  
 ‘ to *love* him, and to *set a value* upon him.

‘ There I behold Husband and Wife, who, by a knowledge more  
 ‘ profound of their physiognomies, improve their mutual tenderness  
 ‘ and esteem, discover in each other a new treasure of qualities which  
 ‘ they had not hitherto perceived.

‘ I represent to myself a Tutor, a Father, beginning more atten-  
 ‘ tively to observe his pupils or his children ; examining more closely  
 ‘ the form and structure of their body, the contours of their face, their  
 ‘ features



‘ features and gestures, their gait and hand-writing; apportioning to  
‘ every one, with more choice and discernment, the task which he is  
‘ able to execute; exacting from each that only which he is in a con-  
‘ dition to furnish.

‘ I represent to myself the Youth looking round for one to whom  
‘ he may unite himself in the bonds of friendship; the grown Man  
‘ who wishes to choose a companion for life, whom his heart can  
‘ approve, and suitable to his circumstances; a Father seeking for a  
‘ Tutor to his sons; a Man in place, wanting to procure the assistance  
‘ of a person of ability, to diminish the labours of office; a Prime  
‘ Minister who has occasion for a discreet and faithful Secretary; per-  
‘ haps a Prince, who wants to intrust the direction of his affairs to a  
‘ Minister in whose disinterestedness, integrity, and capacity, he can  
‘ fully confide; this same Prince who learns better to distinguish, in  
‘ the sequel, the person who serves him with zeal, from one who  
‘ betrays his interests.—All these personages, conducted by our Sci-  
‘ ence, will be reconciled to it, will experience its salutary effects, and  
‘ will acknowledge that the exterior of man is not deceitful.’

When I feast on these delicious hopes, which certainly are not all  
illusory, my uneasiness is laid to rest, my anxiety ceases, my courage  
returns, I live again to joy, I resume my pen, and I commit to paper  
my thoughts, my sensations, my observations, my experiments, and my  
hypotheses—I feel myself impelled to write, and, pursuing my voca-  
tion, I endeavour to interest, in a manner at once useful and agreeable,  
the heart and the understanding of every Reader who seeks for truth,  
and of all those who, without suffering themselves to be carried along  
with the approbation or censure of the multitude, are capable of see-  
ing and judging for themselves. For you I write, sage and equitable  
Readers, but unhappily too rarely to be found! Your patient in-  
dulgence I claim. Point out my errors to me, but forget not, at the  
same time, to turn to good account the useful truths which I propose.

I am

\* \* \* \*

I am under the necessity of compressing an infinite number of things into this volume. It will be seen in the end how much was left for me to say; it will be more and more understood that the Science of Phylionomies presents to those who cultivate it, a field that knows no bound. Each of the Chapters which follow, might easily become the subject of a whole Volume. Human Nature is an inexhaustible mine whose produce is equally precious and important. I foresee that of every subject which I am going to handle, the Reader will wish to know more; but I am not writing a library. I must set bounds to myself; a hundred Authors will go farther than I have done. I will speak one word more on this head at the end of the Volume, and I conclude this Preface with recommending to my Readers—neither myself, nor my Work—but a calm and reflecting attention.

ZURICH,  
1st JUNE, 1784.

FRAGMENT



# FRAGMENT FIRST.

PASSAGES extracted from different WRITERS,

WITH REMARKS BY THE AUTHOR\*.

## I. BACON.

### 1.

‘ EDUCATION, and the principles of virtue, frequently rectify  
‘ our first propensities and our natural dispositions.’

### 2.

‘ It may be said of men disfigured by Nature, that they endeavour  
‘ to avenge themselves of the affront they have received from her.  
‘ How happens it that they are usually peevish, quarrelsome, or sati-  
‘ rical? Is it that they feel the perpetual ridicule to which they see  
‘ themselves exposed, and that self-love, which is determined to lose  
‘ nothing, takes its revenge on the side of raillery and invective, or is  
‘ it that they have received courage as an indemnification? Whatever  
‘ be in this, you may rest assured that if you have any blemish in  
‘ mind or body, the blockhead or the ugly fellow will be the first to  
‘ remark it.

‘ Homeliness disarms the suspicions and the envy of the Great,  
‘ who usually consider a deformed person as a being from whom they  
‘ have nothing to fear.

\* What is *quotation* in this Fragment is marked with commas, and the *remarks of the Author* are inclosed in parentheses.

‘ He who conceals great genius under an unpromising exterior, will succeed so much the more certainly, that his competitors are under no apprehension from him. Ugliness is perhaps the very circumstance which opened to many great men the career of honour.

‘ We are astonished that Emperors should have made Eunuchs their favourites; but, besides, that persons weak of themselves, and despised by all the world, are hence more firmly attached to their only support, is it not evident, that they made choice of them either for the agreeableness of their conversation, or in the view of making them confidants, spies, informers, and never ministers?

‘ Virtue or malignity are the arms of the deformed. These two resources can make extraordinary men of them. Of this *Agésilas*, *Zanga* the son of *Soliman*, *Efop*, *Gasca* Governor of Peru, and perhaps *Socrates*, are examples.’

(All the persons of my acquaintance who are either deformed, or of a feeble organization, resemble one another in three particulars. They employ much *accuracy* and *neatness* in their writings, their accounts, and the arrangement of their domestic affairs: they *reflect calmly* on every subject; they have a *dislike to violent exercise*. We may farther add, that, with a cold temperament, they easily fall into vehement emotions.)

‘ Those who are under the pressure of calamity, says *Terence*, are generally too of a suspicious character; they imagine they must always have mortification and contempt to encounter, and it is the sense they have of their own weakness which excites this suspicion.’

## 3.

‘ There are six different ways by which we arrive at the knowledge of man; namely, by studying; 1. The *features of his face*; 2. His *language*; 3. His *actions*; 4. His *inventions*; 5. His *views*; 6. His *connections*.



‘ *nections*. As to the *features of the face*, the old proverb, *Fronti nulla fides* (the face is a false mirror) ought not to perplex us. This phrase may be true to a certain degree, with respect to some arbitrary movements of the phyſionomy; but it is not the leſs decidedly clear, that the mouth, the eyes, and the lineaments of the face have a play, and variations, infinitely delicate, which *open, as it were*, according to a very lively expreſſion of CICERO, *a gate to the ſoul*. No one ever carried farther the art of diſſimulation than *Tiberius* did, and yet obſerve how *Tacitus* has characterized the ſtyle of panegyric pronounced by that Emperor in the Senate, in honour of *Germanicus* and of *Drufus*. In ſpeaking of *Germanicus*, ſays the Latin Hiſtorian, *his expreſſions were much too affected and artificial for the heart to have an intereſt in what he ſaid. He was leſs diſſuſe in his encomium on Drufus, but he employed ſo much the more truth and warmth in it. Tacitus informs us elſewhere that this ſame Tiberius ſometimes ſhewed himſelf without a mask, and appeared in his natural character. His language was almoſt always affected; but when he quitted diſſimulation, he expreſſed himſelf in a natural and eaſy manner. In effect, however dexterous, and however expert, a man may be in the art of diſguiſing himſelf, it will be difficult for him, however, to acquire the complete management of his countenance; and in a diſcourſe wherein, from beginning to end, he is obliged to diſguiſe his real ſentiments, his ſtyle will favour of the constraint which he feels: he will be ſometimes vague and confuſed, ſometimes cold and languid, and always embarrassed.*’

(I go farther, and extend this remark even to the *ſound of the voice*, which I divide into three different claſſes. It will be *drawling*, or *forced*, or *natural*, that is to ſay, articulated without either effort or indolence. After this diſtinction, ſo ſimple, every ſpecies of tone of voice appears to me ſignificant, in that it indicates a character which is *under*, or *beyond*, or *exactly up to the level* of truth.)

## 4.

‘ Love and Envy are the only affections of the mind which seem  
 ‘ to act upon us by a kind of enchantment. Both of them produce  
 ‘ very violent emotions; both exert a prompt influence on the ima-  
 ‘ gination, and on the senses; both are painted in the look, especially  
 ‘ in presence of the object which excites them. In Scripture, Envy  
 ‘ is denominated *an evil eye*; and, among the effects of this passion,  
 ‘ some have imagined they remarked a twinkling and a certain radi-  
 ‘ ation of the eyes. Some curious observers, pushing their remarks  
 ‘ farther, have pretended that this movement of the eyes becomes  
 ‘ still more sensible and more hateful when the object of our envy  
 ‘ appears before us in a state of prosperity and glory. The success  
 ‘ of a rival is grievously embittered to us if we are witnesses of it;  
 ‘ and the superiority which they seem to make us feel, more and  
 ‘ more irritates our self-love.’

## 5.

‘ *Deformed or mutilated persons, old people, and bastards*, are usually  
 ‘ disposed to envy. Incapable of mending their condition, they en-  
 ‘ deavour to hurt, as much as they can, those who are in a more  
 ‘ happy situation. The rule, however, admits of exceptions, when  
 ‘ external blemishes are in company with an elevated mind. Many  
 ‘ great men have been seen forcing an increase of glory from the  
 ‘ imperfections of the body. The idea of History transmitting to  
 ‘ posterity that an *Eunuch* or a *cripple* signalized himself by the most  
 ‘ brilliant actions, this idea whetted their courage. *Narjes* the  
 ‘ Eunuch, *Agefilaus*, and *Tamerlane*, both of them lame, furnish suffi-  
 ‘ cient proof of this.’



## 6.

## OF BEAUTY.

‘ Virtue, like the carbuncle, has no value and lustre but in itself;  
 ‘ beauty derives no heightening from the case in which it is set; rarely  
 ‘ do they meet together, as if Nature had more carefully avoided the  
 ‘ formation of monsters, than aspired after the production of master-  
 ‘ pieces. Politeness and elegance are the companions of beauty; but  
 ‘ elevation of mind and genius do not necessarily enter into this  
 ‘ assortment. Exceptions however must be made. *Augustus, Titus,*  
 ‘ *Philip the Beautiful*, King of France, *Edward IV.* King of England,  
 ‘ *Alcibiades* the Athenian, and *Ishmael* the Persian, were at once famous  
 ‘ for their beauty, and for their great mental qualities.

‘ Beauty demands symmetry of features rather than brightness of  
 ‘ colouring, and grace rather than regularity: it consists in that sym-  
 ‘ pathetic charm which universally pleases, no one can tell why; in  
 ‘ that enchanting harmony which all the art of painting cannot give  
 ‘ with full effect.’ (The Author is here confounding *grace* with *beauty*.  
 He meant to speak either of the *graces* which proceed from the *move-*  
*ment* of accidental traits, or of the *beauty* which consists in the *repose*  
 of these accidental traits.)

‘ Even in animated bodies these graces do not always strike at first.  
 ‘ Besides, there is no beauty, however perfect it may appear, but what  
 ‘ presents defects or disproportions in the whole taken together. It  
 ‘ would therefore be difficult to determine which of the two went  
 ‘ more awkwardly to work, *Apelles* or *Albert Durer*; the one of whom  
 ‘ designed his figures after geometrical proportions, and the other  
 ‘ selected, from different models, one or more beautiful parts, in order  
 ‘ to compose of them a beautiful whole. Such figures could present  
 ‘ only fanciful beauty.’

(*Regularity* does not constitute *beauty*, but is the *essential basis* of it.

Without regularity there can be no such thing as organized beauty; or, at least, this beauty, if it could exist, never would produce, at the first instant, those happy effects which result from an agreeable symmetry, and exactness of proportion. The human body announces itself as a regular whole. The smallest insignificant irregularity does a real injury to its beauty. I admit, on the other hand, that the highest degree of *correctness* does not, after all, constitute *beauty*, or, rather, is not sufficient of itself to determine a form to be beautiful. *Durer* was much in the right, in measuring his figures. What God has measured, man may boldly venture to measure after him. Without attending to dimension, a designer never can be sure of himself in any of his productions; never will he convey nature with truth; never will he be *oraculorum divinorum interpres* (the interpreter of the divine oracles). But if it be supposed that, by his geometrical proportions, *Durer* dreamt that he must necessarily produce beauty, and that with the help of the compasses alone he flattered himself he could attain this, then assuredly he merits the appellation of *trifler*, but not otherwise. A decision so vague ought not to have escaped a Philosopher like *Bacon*. What is meant by *Philosophy*? It is the determinate and determinable knowledge of what is; it is the precise establishment of relations. Now who is a Philosopher, if the Painter and Designer are not so; they whose profession calls them to study man, the most important object of our knowledge and observation; and to determine, with all possible truth, the relations of his form?

The other remark of *Bacon*, with regard to the manner of composing a beautiful whole of different detached parts, appears to me much more just and judicious.)

‘ It is impossible for me to imagine,’ continues our Author, ‘ that a Painter should ever be able to produce forms more beautiful than Nature. For his happiest ideas he is not always indebted (exclusively)



‘ fively) to the rules of Art: they are often suggested by a species of hazard, and by unexpected combinations. There are figures, the details of which, viewed near and separately, will scarcely please, and yet the whole will appear to us admirable.’ (Yes, but we should admire them still more, were each of these details beautiful in itself. The mistake of *Bacon*, like most other mistakes, proceeds from his confounding two things which are only analogous, *beauty* and *gracefulness*. The latter may exist without perfectness of design, the former absolutely requires it.)

‘ If it be true,’ (which, however, it is not) ‘ that beauty consists principally in the *dignity and decency of the movements*,’ (and the choice of forms) ‘ it will be no ground of astonishment, that an old man should sometimes appear more amiable than a man in the flower of his age.’ (*More amiable, I grant, but never more beautiful.*)

\* \* \*

## II. OBSERVATIONS OF A FRIEND OF THE AUTHOR,

*With some Remarks suggested by them.*

### 1.

‘ Every emotion of anger, frequently repeated, announces itself by thick eyebrows, which have the air of swelling.’ (I would rather say, that in the neighbourhood of the eyebrows there are certain muscles which may be considered as positive marks of a choleric temper. Without this modification, the observation of our Author would be contradicted by experience; for there are many violent and passionate persons in whom I have not found the sign of which he speaks.)

### 2.

‘ Pride lengthens the form and muscles of the face.’ (It either extends or compresses them. The former case announces the little-  
nesses

nesses of vanity; the latter supposes passions stronger and more reflective.) ‘ Joy and the social virtues replace the muscles, and give back to the face its natural roundness.’

## 3.

‘ If a judgment is to be formed of the character from the movements and gait, I would always lay a hundred to one that a fee-faw in the gait indicates a man indolent and self-sufficient, especially if he shake his head at the same time.’

## 4.

‘ I love the dimples which smiling forms in the cheek. The physical traits have, in my opinion, a moral reference; but they are of different kinds. The more that the hollow approaches to a semicircle, closing toward the mouth, the more it seems to announce self-love, and becomes disagreeable. On the contrary, the more it proceeds in a waving or serpentine form, the more graceful it is.’

## 5.

‘ The opening of the mouth cannot be studied with sufficient attention. This single trait completely characterizes the whole man. It expresses all the affections of the soul, whether they be lively, or tender, or energetic. Whole folios might be written on the diversity of these expressions, but it is better to refer them to the immediate sentiment of the Observer, who makes man his study.’ (Nevertheless, a Designer, who is a Physionomist, will, in time, acquire the capacity of determining these differences to a certain point.) ‘ I think I find the seat of the soul in the muscles adjoining to the mouth better than in all the rest; they do not accommodate themselves to the slightest disguise. Hence the homeliest face ceases to disgust, while it continues to preserve, in that part, some agreeable traits :



‘ traits: hence nothing so repugnant to the form of a well-organized  
 ‘ man as a wry mouth.’ (Nothing more true; but the mouth is not  
 the less, on that account, the principal seat of dissimulation. And  
 where could that vice express itself to more advantage than in the  
 most moveable part of the face; in that which receives, more easily  
 than all the others, the impressions of our passions?)

### III. BUFFON.

A PASSAGE EXTRACTED FROM HIS NATURAL HISTORY,

*Vol. II. Page 534, Paris Edition in Quarto.*

Of all the Adversaries who have attacked Physiognomy, the Count  
*de Buffon* is, undoubtedly, one of the most plausible, but he is at the  
 same time one of the least formidable. On whom would not such  
 a man impose? He who understands how to observe and appreciate,  
 with so much exactness and sagacity, the perfections and the imper-  
 fections of Nature; he who has made a particular study of national  
 physiognomies, and of national characters: *Buffon*, the glory and the  
 ornament of French literature, openly declares against Physiognomy!  
 What can any one say more to the disadvantage of this Science? It  
 must sink into nothing since a *Buffon* decries it. Let it be said, how-  
 ever, with all possible deference to the merits of this illustrious Author,  
 that when a man who sees, who feels, and who writes as he does,  
 combats a Science only by arbitrary decisions, it may be affirmed, I  
 think, without failing in respect to him, that he is not a *a very formi-*  
*dable adversary*. We shall, besides, cheerfully renounce this prejudice,  
 if, after mature examination, the Reader shall not be of our opinion.  
 For this effect let us read.

‘ As all the passions are movements of the soul, most of them rela-  
 ‘ tive to the impressions of the senses, they may be expressed by the

‘ movements of the body, and especially by those of the face: it is  
 ‘ possible to judge of what passes in the interior, by the exterior ac-  
 ‘ tion, and to know, from inspection of the changes of the face, the  
 ‘ actual situation of the soul.’ (The Author then admits of Pathog-  
 nomy.) ‘ But,’ continues he, ‘ as the soul has no form which can be  
 ‘ relative to any material form, it is impossible to judge of it from  
 ‘ the figure of the body, or from the form of the face.’ (It might be  
 said, if I am not mistaken, with equal foundation, *but as the soul has  
 no movement—I take this term in the same physical sense which belongs  
 here to the word form, and I speak of a movement in virtue of which  
 the soul could quit one place and transport itself into another—it is  
 impossible to form a judgment of it from the movement of the body, or from  
 the muscles of the face.*)

‘ A deformed body,’ resumes Mr. *de Buffon*, ‘ may contain a very  
 ‘ exalted mind.’ (Who, with the least knowledge and love of man-  
 kind, can doubt it? But will it follow that *every* face badly con-  
 formed admits, without distinction, of all sorts of capacities, of intel-  
 lectual faculties, of talents, because *certain* bodies, badly formed, may  
 contain talents and genius? Must we thence conclude, that there is  
 no body badly formed which absolutely excludes these qualities? To  
 be convinced of the contrary, it is sufficient to walk over an hospital  
 for lunatics. Just as every beautiful form is not always inhabited by  
 a luminous mind, by a virtuous soul, in like manner every person  
 badly conformed is not always stupid and vicious. Why is Mr. *de  
 Buffon* disposed to allow to the *English* nation more penetration than  
 to the inhabitants of *Lapland*? and why will he decide the question  
 by a simple glance of the eye? What answer could he make to one  
 who, dissatisfied with this decision, should say what he himself has  
 said?) ‘ We ought not to form a judgment of the good or bad dispo-  
 ‘ sition of any one from the features of his face; for these features  
 ‘ have no manner of relation to the nature of the soul, no analogy  
 ‘ whereon,



‘ whereon it is possible to found reasonable conjectures. *It is clearly evident,*’ (and this is the whole substance of the reasoning) ‘ *it is clearly evident* that the pretended discoveries in Physiognomy can extend no farther than to a guess at the movements of the mind by those of the eyes, of the face, and of the body; and that the form of the nose, of the mouth, and the other features, has no more connection with the form of the soul, with the disposition of the person, than the length or the thickness of the limbs has a connection with thought.’ (The length and thickness of the limbs have, most undoubtedly, some connection with thought. There are masses of bones and flesh which are absolutely incompatible with great vivacity of spirit; and, on the other hand, certain dimensions and form of limbs announce distinctly, and independently of movement, great delicacy of judgment, and great facility of conception.) ‘ Will a man have more wit because his nose is handsomely formed? Will he be less wise because he has little eyes and a wide mouth? *It must be admitted then,*’ (Can a conclusion, drawn with so little regard to premises, possibly be received as proof?) ‘ *it must be admitted then,* that EVERY THING Physionomists have told us is entirely destitute of foundation, and that nothing can be more chimerical than the inferences they attempt to draw from their pretended metoposcopical observations.’

Here is a decision which has every appearance of being pronounced without knowledge of the cause. Is it possible to write with such a tone of assurance on a subject which a man has not taken the trouble to examine? Is it possible thus to connect things so widely remote; first to confound *Metoposcopy* with *Physiognomy*, and then reject them in the lump? What, because it favours of madness to pretend to foretel, from the fanciful planetary lineaments of the forehead, diseases and marriages, friendship and hatred, and futurity in general,

must



must it be madness too to say, that one forehead announces more capacity than another? that the forehead of the Apollo indicates more wisdom, reflection, spirit, energy and sentiment than the flat nose of a Negro? Such reasoning, in truth, is unworthy of the Philosopher, for it shocks plain common sense. Nothing would be more easy than to confute Mr. *de Buffon* by himself, and especially by what he has written on the difference of animal physiognomies and on national faces. The inspection of a series of foreheads, of eyes, of noses, and of mouths, would alone be sufficient to demonstrate his error. Formerly, I grant, it was but too common to confound *Physiognomy* with *Metoposcopy*, and among the ancient Authors who have treated this subject, scarcely do we find a single one who was not also a *Chiromancer*. Their authority might mislead vulgar Readers, but how can we pardon a man of genius, like *Buffon*, for having amalgamated two things so prodigiously different? for having comprehended, in the same proscription, the true and the false, a ridiculous pretension and a respectable Science? Would it be worth the while, I do not say to confute, but so much as to quote, to read, or to name, the person who could believe he traced in the mouth or the eyes of a *Baschkir*, or an inhabitant of the *Terra del Fuego*, the marks of a transcendent mind? who could expect, on the promise of their physiognomies, from these Savages, a single page written with the elegance we admire in the numerous volumes of *Buffon*? No one could be more shocked at this idea than Mr. *de Buffon* himself; and yet he was not afraid to propose it as a question, ‘Whether a man will be less wise because he has a wide mouth?’ The best way of getting to the bottom of truth is to apply a general maxim to particular cases: now, I ask, to what would the application of Mr. *de Buffon*’s propositions lead?

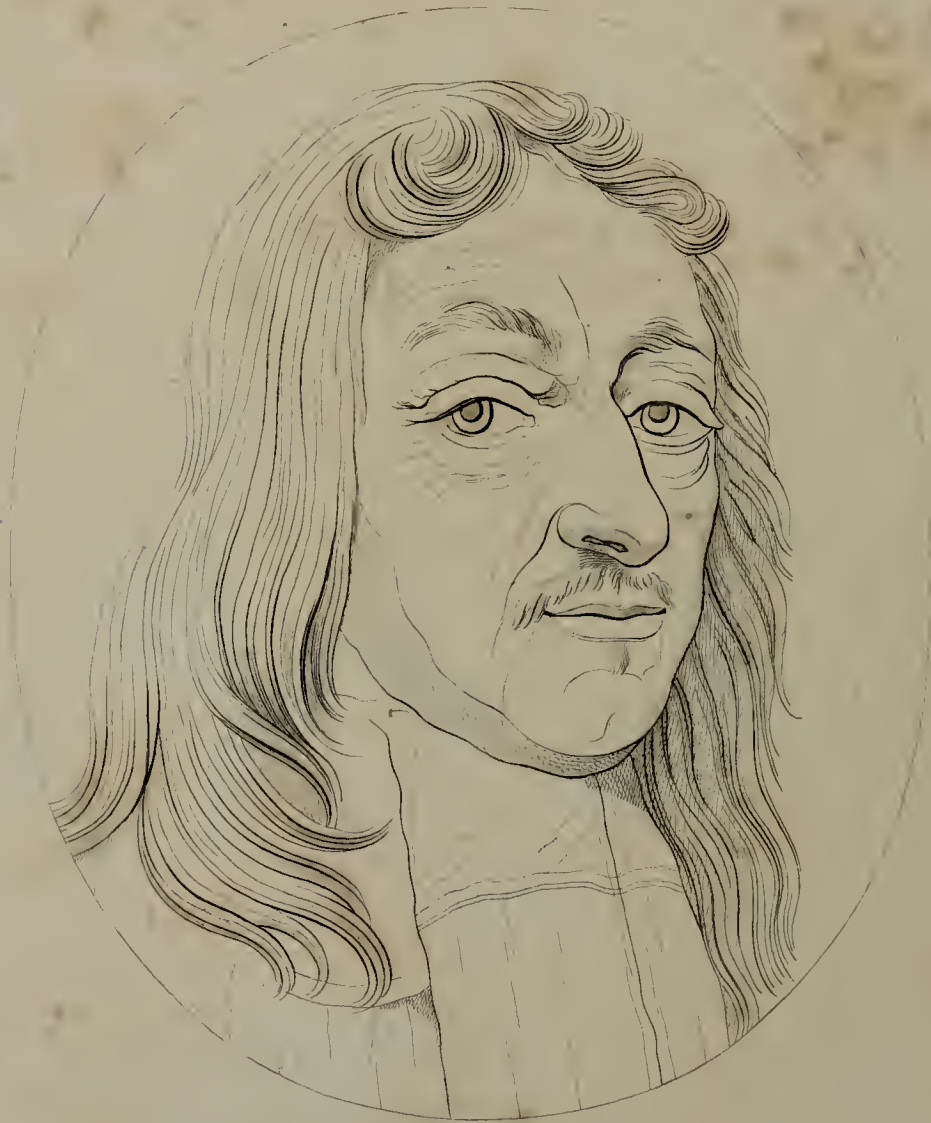
ADDITION.







ABRAHAM VON DER HULST.





## ADDITION.

Every page of my Work may be said to contain a confutation of the illustrious Author whom I have been quoting, though his immortal writings present us, in other respects, so many truths clearly perceived, so many ideas truly sublime, so many inimitable beauties. His having maintained an opinion which is contradicted by experiments without number, and unquestionably by those which he himself had made, shall in no respect diminish the high esteem I entertain for him. Only he must permit me to oppose to his doctrine some examples which I shall select at random, and which it were easy to multiply to infinity.

The face of *Abraham von der Hulst*, such as it is presented in the contour, No. 1, of the annexed plate, has nothing which particularly distinguishes it: the expression of its features, especially, is not strikingly marked, and, in general, it is much less characteristic than every one of the three following heads. The meanest Connoisseur, however, will not say that this is the physiognomy of an ordinary man. The little we see of the forehead raises it at once above mediocrity. The same may be said of the eyes, and of the nose, though this last part does not announce strong sense, and has nothing significant or striking. A Physionomist, be his ability ever so slender, will discover in this portrait a man of uncommon activity and energy; and he will form this judgment from the contour which extends from the forehead down to the chin, from the hair, and, above all, from the space between the eye-brows. The mouth merits no attention: the expression of it is too vague, and the drawing defective.

The second face is much more characteristic than the first. Notwithstanding its great calmness, and unanimated features, it announces a turn of mind totally different. In these eyelids, in this nose, in

this mouth, and in the exterior contour of the head, you plainly perceive a man sage, profound, and clear-sighted. - Durst an eye ever so little exercised, how much less the observing eye of a *Buffon*, lead to the suspicion, after these simple contours, after these lineaments, after the form of the whole, and of every part separately, that the man in question is of middling capacity, superficial, or inconsiderate?

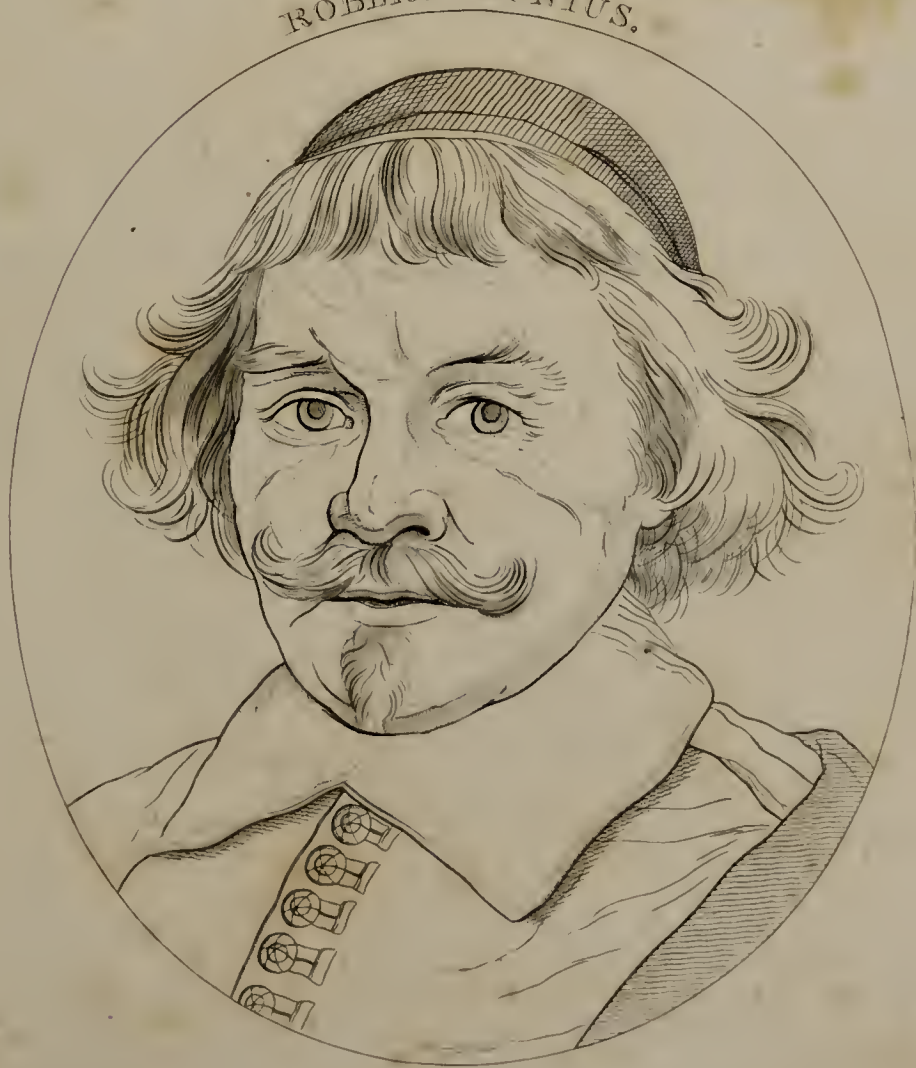
Here are two faces more whose form and bony system present the most obvious and striking differences; they are a farther proof of the positive signification of every feature of the phyfionomy, of every form of head, of the contour of every part, considered even separately. Will any one, and is it possible for any one, to suppose that two faces, so differently modelled, can have a resemblance in respect of character? Are you not constrained to acknowledge, that in No. 1 all the figure, and, I might say, almost the contour of the nose alone, promises a mind more firm, more penetrating, than the head No. 2? Neither, indeed, is this last destitute of penetration, but the simple contour of the eyelids discloses, at the same time, more fire and less reflection. Every thing bears the impress of an impatient activity, which eagerly presses to enter upon business, carries it on with ardor, and hurries it to an issue, without leaving to time the care of conducting it to maturity. It is sufficient to compare the two noses; and, after that single feature, neither Mr. *de Buffon*, nor a man a hundred degrees below *Buffon*, will allow to *Robertus Junius* that prudence, and that firmness of mind, which particularly characterize the phyfionomy of *Ludovicus de Dieu*.



LOVDOVICVS DE DIEU.



ROBERT JUNIUS.







## IV. DETACHED THOUGHTS.

*Extracted from a GERMAN MEMOIR.*

‘ True genius produces warmth and sensibility of temperament.’  
(This proposition inverted would be equally true.) ‘ It does not  
‘ agree with a phlegmatic or cold disposition. All its propensities,  
‘ all its movements, are rapid, violent, carried to the extreme.’

(This rule is by no means general. The phlegmatic temperament is not less essential to genius than the choleric. One of these temperaments alone does not constitute genius: to compose it, the union of both is necessary. It is the concurrence of fire and water that determines the *irritability of the nerves*, on which every thing depends. It frequently happens that persons the most ardent are totally destitute of sensibility and genius, and you will risk nothing if you affirm of a man always ready to boil over, *that he never will be susceptible of the real enthusiasm of genius*.—*Absolute phlegm*, I admit, is not more favourable to it; but experience proves, nevertheless, that this same phlegm, which secures us from a thousand things by which another is affected, prevents not our sometimes attaching ourselves in a very lively manner to *such a particular object*, which has escaped the general attention. Attracted accordingly toward this side, the most phlegmatic of mankind feels the impulse of genius, and is under the influence of inspiration to a certain degree. I am acquainted with persons excessively cold, who are inexhaustible in new and original ideas. It would be unjust, therefore, to refuse them genius, and it would likewise be an error to consider genius as the necessary result of a lively and ardent character. *Coldness*, of itself, is no more inconsistent with genius, than *warmth* is the infallible indication of it. Perhaps even the union of these two extremes is not sufficient, of itself, to constitute genius: one would be tempted to believe that this divine spark is  
struck



struck from the collision of the four temperaments, reciprocally acting upon and irritating each other.)

\* \* \*

‘ The pleasures and the sufferings of the man of genius do not at all resemble the pleasures and the sufferings of ordinary men. He feels both with a delicacy of which the others have no knowledge, and of which they are incapable of so much as forming a conception.’

(Things within the province of genius are not to be conceived. The *effect* of it is before our eyes; it is evident, palpable—but the *cause* remains concealed, whatever pains you take to trace it up. It is with genius as it is with *religion*, which is not to be *taught*. [I do not speak of Theology, but of the immediate sentiment of divine truth; not of an article of the creed which we have got by heart, but of that sublime faith which gives us the assurance of a life to come.] Every thing that is *divine* must be *felt*. Faith is not to be acquired either by demonstration or by mental efforts, and we are just as little in a condition to conceive or to discuss the properties and the essence of genius. To discuss its productions, to attempt an explanation and a proof of what characterizes them, is to go about to demonstrate the existence of that which is. It is not by a cold analysis that you can make the beauties of a physiomy to be perceived by one who had not felt them before. He who professes himself the champion of genius, certainly is not a man of genius; and he who obliges him to undertake the defence of it, is, beyond all doubt, a person of a weak mind.

Have our modern Literati, with all their precepts, their rules, and their captious criticisms, been able to prescribe a single one of the strokes of genius with which *Milton* and *Shakespeare* abound? One born blind will as soon form to himself the idea of light, as the man without genius will acquire the feelings of him who possesses it. Apply



ply this remark to the present subject. That which characterizes the *physiomy* of a man of genius, that which constitutes the originality of it, frequently is a certain undescribable somewhat, which neither can be defined nor explained, attracting or repelling us. In order to feel it, in order to receive the impressions of it, one must have organs capable of being affected by it; hence it continually escapes the pencil of the most able artists.)

‘ A temperament sanguine and sparkling is favourable to genius.  
 ‘ This temperament gives to the character vivacity and sprightliness;  
 ‘ but though a lively and gay humour be not incompatible with  
 ‘ genius, I believe, nevertheless, that a gentle and sublime melancholy  
 ‘ is one of the most distinctive and most infallible marks by which  
 ‘ it makes itself known. This disposition is, in reality, its insepa-  
 ‘ rable companion.’ (I would, without hesitation, call it the mother  
 of genius.) ‘ It gives to the radical character a tint of gravity  
 ‘ and recollection, which predominates over and restrains the natural  
 ‘ gaiety.’

\* \* \*

#### V. PASSAGES EXTRACTED FROM NICOLAI.

##### 1.

‘ Whatever is irregular or vicious in a form, may proceed equally  
 ‘ from causes external and causes internal; but regularity results only  
 ‘ from a perfect agreement between the causes which act inwardly  
 ‘ and those which act outwardly. Hence it is that the *physiomy* dis-  
 ‘ covers rather the good, than the bad side of the moral character.’

(Yes, but you must except those moments when we are agitated by passions which are hurrying us to evil.)

## 2.

‘ The end at which the Phyſionomiſt aims is not merely to gueſs  
 ‘ at the character of the individual: his object, rather, is to acquire  
 ‘ a general knowledge of characters.’

(That is to ſay, he applies himſelf to the inveſtigation of general  
 ſigns for all kinds of faculties and ſenſations; but his buſineſs after-  
 wards is to apply to the individual thoſe general ſigns, without which  
 theſe would be of no uſe to us; the greater part of our relative  
 ſituations putting us in the caſe of treating from particular to parti-  
 cular.)

## 3.

‘ Were you to draw, from year to year, the portrait of one and  
 ‘ the ſame perſon, who was well known, you would be enabled to  
 ‘ make compariſons which would lend conſiderable aid to Phyſiog-  
 ‘ nomy.’

(Still it would be neceſſary to confine yourſelf to ſilhouettes, or  
 figures in plaſter; for it would not be eaſy to find a Deſigner who  
 was Obſerver and Phyſionomiſt enough to catch and to convey all  
 the ſhades of theſe changes.)

## 4.

‘ The Phyſionomiſt, in his reſearches, will not forget, before every  
 ‘ thing, to enquire, To what a degree is the man whom he is ſtudy-  
 ‘ ing ſuſceptible of the impreſſion of the ſenſes? In what point of  
 ‘ view does he contemplate the world? What are the faculties where-  
 ‘ with he is endowed, and what uſe is he able to make of them?’

## 5.

‘ That vivacity of imagination, and that rapidity of perception,  
 ‘ which are indiſpenſably requiſite to the Phyſionomiſt, neceſſarily  
 ‘ ſuppoſe,



‘ suppose, perhaps, other intellectual faculties, which he ought to  
 ‘ exercise with the greatest circumspection, in order to apply properly  
 ‘ the result of his observations.’

(I admit it; but he will run no great risk of falling into a mistake, if he takes care to explain his sensations by infallible signs; if he is in a condition to characterize every faculty, every feeling, and every passion, by the general signs which are adapted to them. His imagination will then only serve him better to catch the resemblances, and to indicate them with so much more exactness.)

\* \* \*

## VI. MAXIMUS DE TYR.

### 1.

*From the Sixth of his Philosophical Discourses.*

‘ Nothing approaches nearer to the Divinity, no being has a greater  
 ‘ resemblance to God, than the Soul of Man. It would be unworthy  
 ‘ of reason to believe that God should have intended to inclose, in a  
 ‘ deformed body, an existence so like his own. On the contrary, he  
 ‘ has adapted this body to be the commodious habitation of an im-  
 ‘ mortal Spirit: he has made it capable of moving with ease. It is,  
 ‘ of all the bodies of terrestrial animals, the only one which rears  
 ‘ its head toward heaven; the one whose stature is the most ma-  
 ‘ jestic, the best proportioned, and most beautiful. His bulk has in it  
 ‘ nothing excessive, his natural force nothing alarming. He sinks not  
 ‘ under an unwieldy load, and his equilibrium is not overturned by  
 ‘ immoderate levity. He resists not the touch by unyielding hard-  
 ‘ ness; his coldness does not make him crawl on the ground; his  
 ‘ warmth raises him not into the air; nor does the loose texture of  
 ‘ his parts oblige him to swim. He is not so voracious as to feed on  
 ‘ raw



‘ raw flesh, nor so feeble as to be reduced to exist on the herbs of the  
 ‘ field: he is constituted for all the functions which he ought to  
 ‘ exercise. Formidable to the wicked, he is amiable to the good.  
 ‘ Nature teaches him to walk, Genius to fly, Art to swim. He  
 ‘ cultivates the earth, and nourishes himself with the fruits of it.  
 ‘ His colour is pleasing, his limbs solid, his countenance graceful,  
 ‘ and the beard becomes him. Under such a form of body the  
 ‘ Greeks represented their gods; under such a form they worshipped  
 ‘ them.’

(Why have I not sufficient eloquence, why have I not sufficiently the ascendant over the minds of my Readers, to transfuse into them the delight which I feel, when I contemplate the wonderful structure of the human frame! Why am I destitute of the ability of collecting, from the languages of all nations, expressions the most energetic to fix the attention of men on their fellow-men, and thus bring them back to themselves? I should be the first to despise my Work, did I not somewhat contribute to the advancement of this grand design. I should hold myself inexcusable for having dared to undertake a task so painful, were I animated by motives less powerful. Never will there be an Author by vocation, if mine is not decided. The slightest trait, the least inflection of the face, retrace, to me, the wisdom and the goodness of the Creator: every new meditation plunges me into a delicious revery, and I awake from it only to congratulate myself on the felicity of being a man.

In the smallest contour of the human body, much more in the whole—in the minutest part, much more in the complete structure of the fabric, however impaired by old age, I ever acknowledge the omnipotent hand of God. When I give myself up to this study, my heart, all on fire, is no longer capable of diving, with sufficient calmness, to the bottom of these *divine revelations*; I am seized with a religious horror, and my homage appears to me neither sufficiently pure  
 nor

nor sufficiently respectful: in vain I endeavour to express my admiration; words, and even signs, are wanting.

Incomprehensible JEHOVAH! who hast manifested thyself in thy works, what is then this veil which covers our eyes, and which prevents our seeing what is clearly before us? Will the visible never manifest to us the invisible? Shall we never find our fellow-men in ourselves, and ourselves in our fellow-men? How is it possible not to trace and to acknowledge God in what we are, and in every thing that surrounds us!)

‘ Figure to yourself a transparent brook which has overflowed the  
 ‘ plain; the flowers with which it is enamelled are concealed under  
 ‘ the waters, but penetrate the surface. This is the emblem of an  
 ‘ exalted soul, placed in a beautiful body. You behold it shining  
 ‘ through the cover which infolds it; it displays itself outwardly, and  
 ‘ diffuses its lustre. A young body, well conformed, is a tree in blossom,  
 ‘ which will shortly yield the most exquisite fruit. Just as a  
 ‘ glowing dawn precedes the rising of the sun, and promises a fine day,  
 ‘ so the early beauties of the person are the harbingers of a soul  
 ‘ adorned with virtues, which are hastening to shine in all their  
 ‘ splendor.’

\* \* \*

#### VII. PASSAGES EXTRACTED FROM A GERMAN MANUSCRIPT.

‘ There is as much relation between the face of man and that of  
 ‘ woman, as there is between manhood and youth.

‘ We know, by experience, that the harshness or delicacy of outlines  
 ‘ is in proportion to the vivacity or gentleness of the character.  
 ‘ A new proof that Nature has invested her creatures with forms corresponding  
 ‘ to their complexion.

‘ These external signs cannot escape a mind susceptible of feeling.  
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‘ ing. We accordingly see children testify a decided aversion for  
 ‘ a person who is false, vindictive, or treacherous, while they eagerly  
 ‘ cleave to one who is gentle and affable, even without knowing  
 ‘ him.

‘ The reflections which arise out of this subject present three different causes, *colour*, *lineament*, and *mimicry*.

‘ *White*, generally speaking, pleases the eye; *black*, on the contrary, excites gloomy and unpleasant ideas. This difference of impression arises from the natural aversion we have to darkness, and our predilection in favour of every thing that belongs to light; a predilection to be found even in animals, many of whom suffer themselves to be attracted by the lustre of light and fire. The reasons for which we love light are, besides, of easy explanation. It is light that procures for us an exact knowledge of objects; it supplies nourishment to the mind, ever eager in the pursuit of new discovery: by it we are enabled to relieve our necessities, and to escape impending dangers. *There is then a physiognomy of colours.* Some are particularly pleasing, others equally offensive.’ (And why? It is because every colour is the effect of a cause which has some relation to us, which is consonant or repugnant to our character. Colours produce relations between the object from which they proceed and the subject which reflects them. Thus they are not only individually characteristic, but they become still more so from the agreeable or disagreeable impression which they occasion. Here then is a new field of speculation opening upon us; a new ray of this truth, clearer than the meridian sun-beam: *all is physiognomy, every thing has a reference to physiognomy.*)

‘ *Every part of the body* has its signification: hence in the combined whole that astonishing expression, which enables us to form a prompt and unerring judgment of every object. Hence it is, to produce only the most striking instances, hence it is that, at first sight, every  
 ‘ one



‘ one will pronounce the elephant to be a very sagacious, and the  
‘ fish a very stupid animal.

‘ Let us now descend a little into detail. The upper part of  
‘ the face, down to the root of the nose, is the seat of thought, the  
‘ place where our projects and resolutions are formed. It is the office  
‘ of the under part of the face to unfold them.

‘ A nose remarkably prominent, and an advancing mouth,’ (this  
decision is too vague, and cannot be admitted in an absolute sense)  
‘ announce a great talker, a man presumptuous, heedless, rash, impu-  
‘ dent, knavish: and these traits indicate, in general, all the faults  
‘ which suppose boldness in enterprize, and promptitude of execution.’  
(This vague and keen decision is entirely in the taste of the ancient  
Physionomists.)

‘ The nose contains the expression of irony and of disdain. An  
‘ upper lip turned upwards is the sign of effrontery, and sometimes  
‘ of menace. If, on the contrary, it be the under lip which projects,  
‘ it denotes a vain-glorious stupid fellow.

‘ These signs become still more expressive by the manner of bearing  
‘ the head, whether it be raised aloft with a haughty air, or whether  
‘ it dart insolent looks on every side. The former of these attitudes  
‘ marks disdain, and the nose always efficaciously concurs with it;  
‘ the other gesture is the essence of audaciousness, and then decides,  
‘ at the same time, the play of the under lip.

‘ On the other hand, when the under part of the face retreats, it  
‘ promises a man discreet, modest, grave, and reserved: his faults will  
‘ be falsehood and obstinacy.’ (That is not so positive. A prominent  
chin is much more frequently the indication of cunning, than a chin  
which retreats. The latter is rarely to be found in the physionomy  
of an enterprising man.)

‘ A straight nose announces gravity; its inflections, a character noble  
‘ and generous; (but this is only in delicate physionomies.) An  
‘ upper

‘ upper lip flattened upon the teeth (and which shuts badly)—is a  
 ‘ mark of timidity; an under lip of the same form indicates a man  
 ‘ circumspect in his words.

‘ We have hitherto examined the face according to its length; let  
 ‘ us now take it in its breadth.

‘ Considered in this point of view, it presents two general species.  
 ‘ In the former, the cheeks form two surfaces almost equal, the nose  
 ‘ rises in the middle as an eminence, the opening of the mouth pro-  
 ‘ duces the effect of a cut extended in a straight line, and the curve  
 ‘ of the jaws is faintly marked. With such dimensions the breadth  
 ‘ of the face is always disproportioned to its length; hence it assumes  
 ‘ a heavy lumpish air, which supposes a mind, in all respects, con-  
 ‘ tracted—a character fundamentally obstinate and inflexible. In  
 ‘ faces of the second species, the ridge of the nose is strongly marked;  
 ‘ on both sides all the parts form among themselves acute angles;  
 ‘ the bone of the cheek does not appear; the corners of the lips  
 ‘ retire, and the mouth likewise, unless it is concentrated in an oval  
 ‘ aperture: finally, the jaws terminate toward the chin in a sharp  
 ‘ point. Faces thus conformed promise a mind more acute, more  
 ‘ crafty, and more active, than those of the preceding class.

‘ The *extremes* of a physiognomy of this first class would present  
 ‘ to my eyes the image of a man filled with the most inordinate  
 ‘ self-love; those of the second would depict a heart the most up-  
 ‘ right, and the most generous, animated with an ardent zeal for  
 ‘ humanity.

‘ *Extremes*, I am well aware, are seldom met with in nature; but  
 ‘ when we are navigating in an unknown sea, these must be our  
 ‘ guides, and serve as lights. The transitions which Nature observes,  
 ‘ in all her works, make themselves, in that case, more perceptible,  
 ‘ and bring us back to proper bounds.

‘ In pursuing my hypothesis of proportions, I think I am able to  
 ‘ apply



‘ apply it to nature in its combination. A broad face supposes a  
 ‘ short neck, a broad back, and broad shoulders. Persons thus con-  
 ‘ stituted are interested, and destitute of the moral feeling. A face  
 ‘ narrow and long is associated with a long neck, narrow and bend-  
 ‘ ing shoulders, and a slender form. I should expect from persons  
 ‘ of this sort more integrity and disinterestedness than from the pre-  
 ‘ ceding, and, in general, also, more of the social virtues.

‘ Our features and our characters undergo great changes, accord-  
 ‘ ing to the education we receive, the situation in which we are  
 ‘ placed, and the events of our life. And it is this which justifies  
 ‘ Physiognomy in declining to undertake either to give an account  
 ‘ of the origin of the features, or to predict their signification for the  
 ‘ time to come: it is after the face itself, and independently of all  
 ‘ unforeseen alteration, that it ought to determine what such a man  
 ‘ is capable of being. The Physionomist will, at most, take upon  
 ‘ himself to add: *Such will be the influence exercised over him by reason,*  
 ‘ *self-love, sensuality: no change is to be expected from the inflexibility of*  
 ‘ *such a person; while the soft and pliant temper of this other may induce*  
 ‘ *him to yield and relax.*

‘ These modifications explain the reason why so many persons  
 ‘ seem born for the condition in which they are placed, even when  
 ‘ they have been placed there against their inclination by chance  
 ‘ alone. They account for the imposing, severe, or pedantic air of  
 ‘ the Prince, the Gentleman, or the Superintendent of a house of  
 ‘ correction; the dejected and grovelling air of the subject, the do-  
 ‘ mestic, the slave; the stiff and affected air of a coquette. The  
 ‘ reiterated impressions made upon our character by circumstances  
 ‘ are far more powerful than those of nature.’ (This will only be in  
 the eyes of the inexperienced Observer, who attaches himself to the  
 moveable parts of the physiognomy rather than to the solid.) ‘ But it  
 ‘ is equally true, that one may easily distinguish a man *naturally mean*



‘ *and contemptible*, from a man who has been reduced to a servile  
 ‘ condition by misfortune ; an Upstart, elevated by fortune above his  
 ‘ equals, from a man of great talents, whom Nature exalted above  
 ‘ the herd.’ (No one is *naturally* mean and contemptible ; but, in  
 certain circumstances, some will be capable of degrading themselves  
 much sooner than others.) ‘ A man thoroughly mean and contempti-  
 ‘ ble will discover himself, in the state of slavery, by a wide open  
 ‘ mouth, a projecting under lip, or a wrinkled nose, and you will  
 ‘ discover in all these features a declared void. You will find in  
 ‘ him the same features, if he occupy an eminent station, but, in that  
 ‘ case, they will indicate self-sufficiency and arrogance. A man really  
 ‘ great announces his superiority by an assured and open look ; the  
 ‘ moderation of his character will appear in lips beautifully closed.  
 ‘ If he is reduced to servitude, you will read in his down-cast eyes  
 ‘ the vexation he feels : his mouth will continue shut, to suppress  
 ‘ unavailing complaints.

‘ If these different causes produce permanent impressions, extra-  
 ‘ ordinary emotions of soul impress likewise on the physiomy  
 ‘ transitory effects. These are, in truth, more strongly marked than  
 ‘ the features would be in a state of rest, but they are not the less  
 ‘ determined by the primitive nature of those features ; and on com-  
 ‘ paring several faces agitated by the same passion, you will easily  
 ‘ perceive the differences of moral character. The anger of an  
 ‘ unreasonable man, for example, will only provoke laughter ; and  
 ‘ that of a self-conceited person will burst out with fury. On the  
 ‘ contrary, a generous mind, when roused, will only endeavour to  
 ‘ repress his adversary, and make him blush at his injustice : a benefi-  
 ‘ cent heart will mingle a sentiment of affliction with his reproaches,  
 ‘ and try to lead the aggressor to repentance.

‘ The sorrow of a vulgar mind will be querulous and noisy ; that  
 ‘ of a vain man tiresome and disgusting. A tender heart melts into  
 ‘ tears,

‘ tears, and communicates its wo. A grave and serious man shuts it  
‘ up in his own breast; if it appears upon his face, the muscles of the  
‘ cheeks will be drawn back toward the eyes, and the forehead will  
‘ be more or less wrinkled.

‘ Love, in a ferocious mind, is blunt, rough, and ardent: in a self-  
‘ complacent person this passion has something disgusting, and disco-  
‘ vers itself by a twinkling of the eyes, by an affected smiler, by  
‘ contortions of the mouth, and a dimpling of the cheeks. A man  
‘ of excessive sensibility will express his tenderness by an air of lan-  
‘ guishment; his humid eyes and contracted mouth will give him  
‘ the complete appearance of a suppliant. Finally, the man of sense  
‘ will blend a certain degree of gravity even with his amorous affec-  
‘ tions: he will fix a steady look on the object which interests him;  
‘ his open forehead and the features of his face will immediately  
‘ convince us that he is not afraid to speak what he feels.

‘ In a word, the sensations of a sober mind do not break out in  
‘ violent signs: those of a vulgar person declare themselves by gri-  
‘ maces, and, for this reason, are not adapted to the school of the  
‘ Artist. But the Physionomist and the Moralist will make a dexte-  
‘ rous use of them, as a warning to youth not to give way to vehe-  
‘ ment emotions, the consequences of which are equally troublesome  
‘ and unpleasant.

‘ The sensations of a benevolent heart interest and affect us, they  
‘ sometimes inspire even respect: those of the wicked are terrible,  
‘ odious, or ridiculous.

‘ Emotions, frequently repeated, leave impressions so deep, that  
‘ they often resemble those of nature; and, in this case, it may be  
‘ boldly concluded that the heart is predisposed to receive them.  
‘ This observation demonstrates how useful it is to render the specta-  
‘ cle of suffering humanity, familiar to young people, and to lead  
‘ them sometimes to the bed of a dying person.

‘ Frequent



‘ Frequent commerce and intimate union between two persons  
 ‘ assimilate them in such a manner, that not only their humours be-  
 ‘ come fashioned, as it were, in the same mould, but even their phyfi-  
 ‘ onomy and tone of voice contract a certain analogy. I know a  
 ‘ multitude of examples of this sort.

‘ Every man has his favourite gesture. Were it possible to sur-  
 ‘ prize him, and to delineate him in this attitude, it would furnish a  
 ‘ clear and distinct explanation of his whole character.

‘ The same thing would happen were it possible to represent suc-  
 ‘ cessively, and with the greatest exactness, all the movements in every  
 ‘ individual. These movements would be exceedingly varied, and  
 ‘ equally rapid, in a man of vivacity ; more uniform and grave in a  
 ‘ cold and sedate temperament.

‘ On the supposition that a collection of individuals, drawn after  
 ‘ the ideal, would considerably promote the knowledge of man, and  
 ‘ become, in some measure, a *Science of characters*, I am not the less  
 ‘ certain, on that account, that the collection of all the changes of  
 ‘ the face of the same person would present us with the history of his  
 ‘ heart. We should see there, for example, on one side, to what a  
 ‘ degree the character of a man without cultivation is at once timid  
 ‘ and presumptuous ; on the other, how far it is possible to form him  
 ‘ by the assistance of reason and experience.

‘ What a school for a young man, to compare JESUS CHRIST,  
 ‘ teaching the people—demanding of the Jews, *Whom seek ye?*—in  
 ‘ an agony in the garden of Gethsemane—weeping over the fate of  
 ‘ Jerusalem—expiring on the cross ! In every situation would ap-  
 ‘ pear the same God Man ; and, notwithstanding the prodigious dif-  
 ‘ ference of circumstances, in every situation the same great traits of  
 ‘ a miraculous power, of a reason more than human, of a gentleness  
 ‘ truly divine.

‘ How interesting and instructive would it be to compare King *Bel-*  
 ‘ *shazzar*,

‘ *Shazzar*, at the beginning of his feast, in the height of mirth and  
 ‘ jollity ; and turning pale with terror at sight of the hand writing on  
 ‘ the wall, the sentence of his condemnation !

‘ To compare *Cesar*, joking with the pirates who had taken him  
 ‘ prisoner—melting into tears at sight of *Pompey’s* head—sinking un-  
 ‘ der the daggers of his assassins, and casting on *Brutus* a look of  
 ‘ tendernefs: *Et tu Brute !*

‘ Feeling exerting its influence in a decided manner on the organs  
 ‘ of voice, must there not be for every individual a primitive tone of  
 ‘ voice, in which all the other tones unite, of which his voice is suf-  
 ‘ ceptible ? And must not this primitive tone be that which we em-  
 ‘ ploy in our calmest moments, in our ordinary conversation ? I be-  
 ‘ lieve so, since the face, in a state of rest, contains the principle of  
 ‘ all the traits which it can adopt.

‘ It would be necessary then for a Musician of ability to apply  
 ‘ himself to collect, to class, and to characterize these different tones ;  
 ‘ and, after a certain time, we should be in a condition to indicate  
 ‘ exactly the natural sound of voice belonging to every face ; except-  
 ‘ ing, however, the differences which arise from a vitiated conform-  
 ‘ ation, and from disease in general. Tallness of stature and a flat  
 ‘ chest will be the usual marks of a weak voice.

‘ This idea, which it is certainly easier to conceive than to execute,  
 ‘ struck me in reflecting upon the infinite variety with which I every  
 ‘ day hear the words *yes* and *no* pronounced.

‘ Whether these words are used in an affirmative or decisive sense,  
 ‘ as signs of joy or uneasiness, in jest or earnest, the tone with which  
 ‘ they are pronounced will always be different ; and, among a variety  
 ‘ of persons who may employ them to express the same meaning and  
 ‘ the same feelings, every one will still have his particular pronounci-  
 ‘ ation corresponding to his character. The tone he assumes will be  
 ‘ frank or diffident, grave or airy, affectionate or careless, gentle or



‘ peevish, quick or slow. How significant are all these shades, and  
 ‘ with what truth do they paint the state of the mind !

‘ As it is clearly demonstrated by experience that the most profound  
 ‘ Thinker has sometimes an air of absence, the most intrepid man an  
 ‘ embarrassed look, the gentlest an appearance of anger, and that the  
 ‘ calmest shews marks of inward trouble, might it not be possible, with  
 ‘ the help of these accessory traits, to establish an ideal representation  
 ‘ for every emotion of the soul ? This would be rendering an essential  
 ‘ service to the Science of Physiognomies ; this would be to carry it  
 ‘ to its highest degree of perfection.’

\* \* \*

#### VIII. HUART.

##### 1.

‘ There are people of sense who do not appear so : there are some  
 ‘ who appear sensible, and yet are not. Others have neither the  
 ‘ reality nor the appearance of sense : and, finally, some possess both  
 ‘ the one and the other.’

(This manner of speaking is only relative, and it is always necessary  
 to ask, To WHOM *does this appear so* ? The Physiognomist will not  
 suffer himself to be seduced by *appearances* ; he examines them, he  
 studies them with attention, persuaded that every *appearance* is founded  
 upon a *reality*.)

##### 2.

‘ The Son must frequently pay for the talents of his Father.’

(This remark is perfectly well founded, and I think I have already  
 said somewhere, *that there is nothing more rare than an illustrious son of  
 an illustrious father*.)

3. ‘ Prema-

3.

‘ Premature reason, in an excessive degree, is the forerunner of  
‘ folly.’

4.

‘ Without conception there can be no birth.’

(Exact not then from any one a fruit of which he has not received the germ. Of what importance, of what utility will be the office of Physiognomy, if she becomes a skilful midwife to lend her aid to minds which have need of it, and to administer such aid in proper season!)

5.

‘ The figure of the head is as it ought to be, when it seems modelled on the form of a hollow bowl, a little flattened on both sides, and rising into a protuberance toward the forehead and occiput. A forehead too flat, and an occiput with an excessive declivity, say very little in favour of the understanding.’

(Even when you have compressed such a form on the sides, the profile of the whole head will be rather circular than oval. It is sufficient then to lay it down as a general rule, that the profile of a well-proportioned head, comprehending in it the prominence of the nose, will always describe, more or less, the form of a circle; whereas the nose being abstracted, it will approach the oval. The Author says, ‘ that a forehead too flat says very little in favour of the understanding.’ I agree with him, if he means a gross flattening of the whole surface of the forehead; but I have known persons uncommonly judicious whose forehead was straight as a board, though only in the part which surmounts and separates the eyebrows. It is the position and curve of the arch of the forehead which, more than all the rest, must determine the case in question.)

6. ‘ Man



## 6.

‘ Man has infinitely more brain than any animal destitute of reason ;  
 ‘ on emptying the skulls of two oxen, even of the largest size, there  
 ‘ would not be enough to fill that of a man of the smallest stature.  
 ‘ More or less of brain indicates also more or less of reason.’

## 7.

‘ The fruits which have most rind have also least juice. The  
 ‘ larger a head is, the more loaded with bone and flesh, the less brain  
 ‘ it contains.

‘ A mass of bone, of flesh, and fat, is a cumbersome burden, which  
 ‘ clogs the operations of the soul.’

## 8.

‘ The head of a judicious man is, for the most part, of a delicate  
 ‘ conformation, and sensible to the slightest impressions.’

(This does by no means approach to a general rule ; but, even on the supposition of its being adopted with certain restrictions, it could be applied, at most, to *speculative* heads only. A *man of execution* has need of a bony system more robust. There is nothing in the world more rare than a man in whom is united great sensibility to great resolution. The sensibility and energy of such characters depend less on the softness of the flesh and hardness of the bones; than on the delicacy and elasticity of the nerves.)

## 9.

‘ *Galen* says, that a great belly announces a vulgar mind.’ (It might be added, with just as much, or with just as little foundation, that a fine shape announces mental acuteness. I set no great value on those axioms which expose a man of sense to be ranked, by a  
 fingle

single stroke of the pen, in the class of idiots. It is certain that a great belly is not a positive sign of wisdom: it denotes rather a sensuality always prejudicial to the intellectual faculties: but, notwithstanding this, I cannot subscribe purely and simply to the decision of *Galen*, unless it be explained by indications more certain.)

## 10.

‘ According to *Aristotle*, the smallest heads contain most sense.’ (With all the deference due to the great *Aristotle*, this is what may be called *talking at random*. It frequently happens that by one of those accidents which retard or precipitate growth, a small head may be found placed on a great body, or a great head on a small body; but will it follow, without a more precise determination, that a head great or small must be sensible or stupid, merely on account of its size? I should not expect, without doubt, extraordinary sense from a great head, with a little triangular forehead, or whose skull is overloaded with flesh and fat; but small heads of the same species, especially if they are round, equally indicate excessive stupidity, and their brutality is so much the more insupportable, that they have some pretensions to understanding.)

## 11.

‘ I do not dislike a small body whose head is a little too large, and a great body with a head a little under size.’ (Admitted, if it is only *a little*. But it is much better, however, when the head is so proportioned to the rest of the body as to present no contrast from either its largeness or littleness.)

## 12.

‘ Memory and imagination have that resemblance to judgment which the monkey has to man.’



## 13.

‘ Hardness or softness of flesh has no influence on genius, unless  
 ‘ the substance of the brain corresponds; for it is well known that  
 ‘ this last is frequently of a complexion altogether different from the  
 ‘ other parts of the body. But if the flesh and the brain both agree  
 ‘ in softness, it will be a bad sign of both the judgment and the ima-  
 ‘ gination.’

## 14.

‘ The humours which occasion the softness of the flesh are *phlegm*  
 ‘ and the *blood*: of a nature too watery, they engender, according to  
 ‘ *Galen*, brutishness and stupidity. On the contrary, the humours  
 ‘ which harden the flesh are *bile* and *melancholy*; and they contain  
 ‘ the germ of reason and wisdom. Roughness and hardness of flesh  
 ‘ are, therefore, favourable signs: softness, on the contrary, indicates  
 ‘ a weak memory, a narrow understanding, and a barren imagina-  
 ‘ tion.’

(Do not let us confound *softness* of flesh with that happy *flexibility* which announces understanding much more than rough flesh. I shall never be prevailed upon to let a flesh rough or leathery pass for the characteristic mark of sense; and it is equally repugnant to my judgment, to consider the softness of flesh as the indication of stupidity: but I could wish a distinction to be made between *soft* and *lax* or *spongy*, between *rough* and *firm*. Generally speaking, *spongy* flesh denotes stupidity more frequently than *firm* flesh: this is a decided point. *Quorum perdura caro est, ii tardo ingenio sunt; quorum autem mollis est, ingeniosi* \*. ARIST. Lib. III. What a contradiction! But it would disappear, if you were to translate *perdura* by *leathery* and *rough*, and *mollis* by *tender* and *delicate*.)

\* Persons whose flesh is hard are slow of understanding; but those who have soft flesh are ingenious.

## 15.

‘ In order to know whether the constitution of the brain corresponds to that of the flesh, it is necessary to examine the hair of the head. Is it black, strong, and rough? it announces a sound judgment and a happy imagination.’ (For Heaven’s sake, do not let us generalize so violently. At the moment I write, I recollect a man of a very weak understanding, whose hair is precisely of this description. *Rough* and *roughness* are expressions which excite disagreeable ideas, and can be taken only in an unpleasant sense.) ‘ Hair soft and white indicates, at most, a good memory.’ (Still this is not saying enough. White hair is the mark of a delicate organization, which is altogether as capable of receiving the *impressions* of objects, as of preserving the *signs* of them.)

## 16.

‘ Would any one know more precisely whether, in such a particular individual, hair of the first species indicates solidity of judgment, or strength of imagination? Nothing more is needful than to consult his *laugh*; for nothing more fully discloses the state and the degree of imagination.’ (I go much farther; I insist that the laugh is the touchstone of the judgment, of the qualities of the heart, of the energy of the character: it expresses love or hatred, pride or humility, sincerity or falsehood. Why have I not Designers of sufficient ability, or sufficiently patient, to watch for, and to convey perfectly, the contours of the laugh? *A Physiognomy of laughter* would be a most interesting elementary book for the knowledge of man. *With an agreeable laugh it is impossible to be a bad man.* It has been said of our Saviour, that he never laughed. I shall not take upon me to deny it; but had he never *smiled*, he would not have been man. The smile of JESUS CHRIST expressed, I am sure of it, brotherly love, in all its simplicity.)



17.

‘ *Heracitus* says, that a dry eye is the mark of a great mind.’

18.

‘ Persons of superior understanding seldom write a fine hand.’  
(Or, to speak with more precision, they do not paint like writing-masters.)

\* \* \*

## IX. WINKELMANN\*.

*From his* REFLECTIONS ON THE WORKS OF THE GREEKS  
IN PAINTING AND IN SCULPTURE.

1.

‘ In the profiles of the gods and goddesses, the forehead and the  
‘ nose describe a line almost straight. The heads of celebrated wo-  
‘ men, which the Greek coins have preserved to us, have all a re-  
‘ semblance in this particular; and it is hardly probable that, in  
‘ representations of this sort, they permitted themselves to follow an  
‘ ideal form. It may be supposed, therefore, that this conformation  
‘ was altogether as peculiar to the ancient Greeks, as a flat nose is to  
‘ the Calmucks, and little eyes to the Chinese. The large eyes which  
‘ we meet with in the ancient Greek statues and medals seem to sup-  
‘ port this conjecture.’

(It is not affirmed that this conformation must absolutely have  
been general among the Greeks; or rather, certainly it was not, since

\* The writings of *Winkelmann* are a mine of gold to the Physionomist, as well with relation to characteristic expressions, as in other respects. This Author possesses, in the highest degree, propriety of terms, and I question if there can exist a technical style which shall better unite truth with precision, boldness with nature, and dignity with elegance.

an infinite number of medals demonstrate the contrary. Perhaps there was a time, and there may have been countries, where it prevailed: but even on the supposition that a profile of this kind had presented itself but once to the genius of Art, he would have wanted no more in order to catch it, and impress it on his mind. However that might be, it is not the thing which properly interests us at present; we are enquiring only into the *signification* of this form. The more it approaches to the perpendicular line, the less it expresses of *wisdom* and the *graces*; the more it retreats in an oblique direction, the more it loses its air of *dignity* and *grandeur*: and in proportion as the profile of the nose and of the forehead is at the same time straight and perpendicular, that of the upper part of the head approaches likewise to a right angle, which is the declared enemy of wisdom and beauty. I discover, almost every day, in the ordinary copies of these famous lines of beauty, the expression of a disgusting insipidity, which seems repugnant to every species of inspiration. I speak only of copies; and it is the case, for example, of the *Sophonisba* engraved after the admirable *Angelica Kauffman*. In that figure the extension of the forehead under the hair has been neglected, and the copyist has failed also in the gentle inflections of the lines, which appear perfectly straight. These inflections are, in effect, a matter of extreme difficulty: we shall resume the subject in the Treatise on *physionomical lines*.)

## 2.

‘ It was a *Venus* that discovered beauties to *Bernini*, which he would  
 ‘ not have expected to find any where but in Nature, but which he  
 ‘ would not have sought for there, unless the *Venus* had pointed them  
 ‘ out to him.’

(All the works of Art are, in my opinion, the medium through which we commonly look at Nature. The Naturalist, the Poet, and the Artist, have only a presentiment of her beauties: their feeble



imitations contain only the first rudiments of the word of God ; but, when aided by Genius, we advance with rapidity in this sublime study, and soon are enabled to say, *Now we believe, not because of thy saying, for we have heard him ourselves.* I likewise hope that these Fragments may furnish some assistance to my Readers, toward their perceiving wonders in Nature, which, perhaps, but for me, might have escaped them, though they were, nevertheless, fully displayed before their eyes.)

## 3.

‘ The line which, in Nature, separates the *enough* from the *too much*,  
‘ is almost imperceptible.’

(It escapes all the efforts and all the instruments of Art ; and yet it is of the greatest importance—like every thing above our reach.)

## 4.

‘ The noble simplicity and calmness of a great soul suggest the idea  
‘ of a sea, the bottom of which always enjoys undisturbed tranquillity,  
‘ however stormy the surface may be.’

(This sublime calm expresses itself in three different manners ; that is to say, a face cannot produce this expression, unless it unites the three characters which I am going to indicate. First, there must be a *proportion* of all the parts, which strikes at the first glance, without our being obliged painfully to search for it : this proportion is the mark of a *fundamental calmness* and *energy*. Secondly, the *contours* of all the parts must neither be perpendicular nor circular ; they ought to appear straight, and yet be insensibly rounded, to have the air of a curve, and yet approach to a straight line. Finally, there must be a perfect *harmony*, and a natural connection between all the contours and all the movements.)

## 5.

‘ A soul as great as Raphael’s, in a body as beautiful as his, is requisite, in order to be the first among the moderns, to feel and to discover the beauties and the merit of the ancient works of Art.’

## 6.

‘ A beautiful face always gives pleasure, but it will charm us still more, if it has, at the same time, that serious air which announces reflection. This opinion appears to have been that also of the ancient Artists: all the heads of the *Antinous* present this character; and it certainly is not his forehead covered with ringlets which gives him a serious air. Besides, what pleased at the first moment, frequently ceases to please afterward: what a rapid glance of the eye seized in haste, disappears before the attentive look of the Observer: after that there is an end of illusion. No charms are lasting but such as can stand a rigorous examination; and they gain even by being viewed closely, because we seek to reflect more on the pleasure which they procure us, and to discover the nature of it. A serious beauty never ceases to please, much less does it ever cloy: we think that it is always displaying to us new charms. Such are the figures of Raphael, and those of the ancient masters. Without having an affected, prepossessing air, they are the most happily composed, adorned with a beauty solid and real.’

(No one, I think, would hesitate about subscribing to these reflections, if instead of *charm*, the Author had said *greatness*. The *charm of beauty* must, of necessity, have something prepossessing and attractive.)

\* \* \*



PASSAGES EXTRACTED FROM THE HISTORY OF ART  
AMONG THE ANCIENTS.

## 7.

‘ *Raphael* being called upon to paint a *Galatea*, which is in the  
‘ collection of the palace of *Farneſe*, wrote to his friend, the cele-  
‘ brated Count *Balthazar Caſtiglione*, in theſe terms: *In order to make*  
‘ *choice of a beautiful form, one muſt have ſeen the moſt beautiful; now*  
‘ *nothing being ſo rare as beautiful women, I have made uſe of the ideas*  
‘ *which my imagination furniſhed.* I will venture to maintain, how-  
‘ ever, that the face of this very *Galatea* is extremely ordinary, and  
‘ that there are few places where you will not find more beautiful  
‘ women.

‘ *Guido*, employed on his picture of the *Archangel*, holds nearly  
‘ the ſame language with *Raphael*, in a letter addreſſed to a prelate of  
‘ the court of Rome: *It is from among the beauties of Paradise, it is in*  
‘ *Heaven itſelf, that I could have wiſhed to chooſe the model of my figure;*  
‘ *but ſo high a flight was beyond my power; and in vain have I ſought on*  
‘ *earth a form which could come up to my imagination.* And, after all, the  
‘ *Archangel* is leſs beautiful than ſome young men with whom I have  
‘ been acquainted. I am not afraid to advance that the judgment  
‘ pronounced by theſe two Artiſts proceeds from a *want of attention,*  
‘ *on their part, to what is beautiful in Nature.* I will even go ſo far as to  
‘ maintain, that I have met with faces quite as perfect as thoſe which  
‘ *Raphael* and *Guido* have given us as models of a ſublime beauty.’

## 8.

‘ The cheeks of a *Jupiter* and of a *Neptune* are leſs full than thoſe  
‘ of the young divinities: the forehead alſo uſually riſes more in the  
‘ form of an arch,’ (that is to ſay, above the eyebrows;) ‘ there re-  
‘ fults

‘ fults from it a small inflexion in the line of the profile,’ (near the root of the nose,) ‘ and the look becomes of course so much the more reflective and more commanding.’ (He ought to have said *profound* instead of *commanding*.)

## 9.

‘ The great resemblance of *Esculapius* to his grand-father may, very easily, have for its principle, the remark already made by the ancients, that the son has frequently less resemblance to the father than to the grand-father. This leap which Nature makes in the conformation of her creatures is likewise proved by experience with regard to animals, and particularly with regard to horses.’

## 10.

‘ Whatever is *constrained*, is out of nature: what is *violent*, shocks decency.’

(*Constraint* is the indication of a passion repressed, deeply rooted, and proceeding slowly: *violent* movements are the effect of a determined passion, and whose strokes are mortal.)

## 11.

‘ There is no remedy against insensibility.’

(The person who is not touched from the first moment, at least to a certain degree, with the character of candour, goodness, simplicity, and integrity, in certain physiologies, will remain insensible to it for ever. To attempt to awaken such a feeling would be to lose your time and your labour. On the contrary, he will think himself humbled by your remonstrances, he will be irritated against you, and perhaps become the persecutor of the innocent man, whose defence you had undertaken. What purpose does it answer to talk to the deaf, or to reason with one blind on the effects of light?



## 12.

‘ *Michael-Angelo* is to *Raphael*, what *Thucydides* is to *Xenophon*.

(And the phyſionomy of *Michael-Angelo* is to that of *Raphael*, what the head of a vigorous bull is to that of a high-bred horſe.

## 13.

‘ Forms *ſtraight* and *full* conſtitute the great, and contours flowing  
‘ and eaſy the delicate.’

(Every thing that is great, ſuppoſes forms ſtraight and full, but theſe laſt have not always the character of greatneſs. In order to be qualified to judge how far a form is ſtraight and full, it is neceſſary to be at the proper point of view.)

‘ What proves that the ſtraight profile conſtitutes beauty, is the  
‘ character of the contrary profile. The ſtronger the inflexion of  
‘ the noſe is, the farther the profile recedes from the beautiful form.  
‘ When you have examined a face on one ſide, and diſcovered that  
‘ the profile is bad, you may ſpare yourſelf the trouble of looking  
‘ for *beauty* in that phyſionomy.’

(A phyſionomy may be one of the moſt noble, moſt ingenuous, moſt judicious, moſt ſprightly, and moſt amiable; the Phyſionomiſt ſhall be able to diſcover in it the greateſt beauties, becauſe, in general, he calls *beautiful* every good quality which is expreſſed by the ſenſes—but the *form* itſelf will not, after all, be *beautiful* on that account, neither does it deſerve that name, if we would expreſs ourſelves with preciſion.

## 14.

‘ *Grace* is formed and reſides in the gait and attitudes: it manifeſts  
‘ itſelf in the actions and movements of the body: diffuſed over  
‘ every object, it appears even in the ſweep of the drapery, and the  
‘ ſtyle

‘ style of drefs. Grace was worshipped among the ancient Greeks  
 ‘ only under two names: the one was called *celestial*, the other *ter-*  
 ‘ *restrial*. The latter is complaisant without meanness; she commu-  
 ‘ nicates herself with gentleness to those who are smitten with her  
 ‘ charms; she is not eager to please, only she would not wish to re-  
 ‘ main unknown. The other appears self-sufficiently independent; she  
 ‘ wishes to be courted, but will not make advances. Too elevated  
 ‘ to have much communication with the senses, she deigns to address  
 ‘ herself only to the mind. *The Supreme*, says *Plato*, *has no image*. She  
 ‘ converses only with the sage; to the vulgar she is lofty and repelling.  
 ‘ Always equal, she represses the emotions of the soul, she retires  
 ‘ into the delicious tranquillity of that divine nature, the type of  
 ‘ which the great masters of Art have endeavoured to catch. She  
 ‘ smiled innocently and by stealth in the *Sofandra* of *Calamis*: she  
 ‘ concealed herself with artless modesty on the forehead and in the  
 ‘ eyes of that young Amazon, and sported with an elegant simplicity  
 ‘ in the flowing of her robe.’

(*Grace* is never repulsive to any one. She reposes, if I may use the  
 expression, on the real or apparent movements of an harmonious  
 whole. The lines which she describes please *all* eyes. The *great*  
 possibly may not be intelligible to every one; it is sometimes tire-  
 some, oppressive; but *grace* is never so. Nature, ease, simplicity, a  
 perfect harmony, an absolute freedom from every thing superfluous  
 or constrained—this is the proper character of the graces, whether  
 celestial or terrestrial; *an amiable disposition, expressed by graceful mo-*  
*tions*—this is their attribute.)

15.

‘ Our way of thinking is usually analogous to the form of our  
 ‘ body.’

16. ‘ You



16.

‘ You find in the phyfionomies of *Guido* and of *Guercini*, the colouring of their pictures.’

17.

‘ Nothing is more difficult than to demonstrate a self-evident truth.’ (Especially in *Phyfiognomy*.)

\* \* \*

X. THOUGHTS EXTRACTED FROM A DISSERTATION INSERTED IN  
A GERMAN JOURNAL.

Without going into a thorough investigation of this Dissertation, I shall confine myself to some detached propositions, and some particular ideas contained in it, the principles of which, true or false, appear to me worthy of some attention.

1.

‘ It alleges, that persons whose arched nose terminates in a point are intelligent, and the flat nose, it is said, usually supposes want of understanding.’

(This needs to be explained, and without design the explanation becomes next to impossible. The nose may be arched in various ways: are those which the Author means arched lengthwise, or in breadth, and how? Till this preliminary question is resolved, the proposition is as vague, as if he spoke in general terms of the *arch of the forehead*. Every forehead is arched; a great many noses are so too, those of the most intelligent persons, and those of the most stupid. But what is the  
*measure*

*measure* of this arch? where does it begin? how far does it go? where does it end?

I admit that a beautiful nose, well marked, and angular, which terminates in a point, and bends a little towards the lips, is a certain mark of understanding, provided this trait is not balanced by other *contradictory traits*. But it is not exclusively true in the inverse, 'that a flat nose must indicate a want of understanding.' The form of noses of this kind may very possibly be, in general, unfavourable to understanding; but there are, however, flat-nosed persons uncommonly intelligent. We shall resume this subject in the Fragment of the nose.)

## 2.

'Ought an arched nose,' (supposing, for a moment, that it is the indication of understanding, and that a flat nose indicates the contrary) 'to be considered as a simple passive sign, which supposes, at the same time, other causes of understanding? or else is the nose itself that cause?'

(I answer, that in this case the nose is at once the *sign*, the *cause*, and the *effect*.

It is the *sign* of understanding, for it announces that quality, and becomes the necessary expression of it. It is the *cause* of understanding, since it determines at least the *degree* and *species* of intellectual power. And, finally, it is the *effect*, in as much as it is the result of an understanding whose active faculty is such, that the nose could neither have remained smaller, nor grown larger, nor have been modelled differently. We ought to consider not the form only, but the matter also; this last admitting no other forms but such as correspond to its nature, and to the ingredients of which it is itself composed. This matter is, perhaps, the primitive principle of the form. It is upon a certain given quantity of matter that the immortal germ, that the *ΘΕΙΟΝ* of man, must operate in such and such a manner, immediately after



the conception. It is from this moment that the spring of the mind has begun to act, just as an artificial spring receives its activity only from the opposing constraint.

It is, therefore, at once true and false that *certain* flat noses are an insurmountable barrier in the way of understanding. It is *true*, for it is decidedly clear that certain flat noses absolutely exclude a certain degree of mental faculty. It is *false*, for before the *design* and the *contours* of the nose were adjusted, there was already an *impossibility* that it could have been formed differently in the given body, and after the given organization, of which it is the result. The mind, the principle of life, the I—whose faculties the Creator had thought proper to restrain, wanted the circle of activity necessary for forming the nose into a point. There is, then, more subtilty than philosophic exactness in saying, ‘that noses of this sort are an insurmountable barrier in the way of understanding.’)

## 3.

‘The relation which is to be found between our exterior and our internal qualities, depends not on the exterior form, but on a physical connection of the whole. This relation is the same with that of cause and effect, or, in other terms, the physiomy is not only the image of the interior man, but is likewise the efficient cause of it. The configuration and the arrangement of the muscles determine our manner of thinking and feeling.’ (And I will add, that it is the soul which, in its turn, determines this configuration and this arrangement of the muscles.)

## 4.

‘It has been said, that a large extended forehead is the mark of a profound judgment. There is a very natural explanation of this. The muscle of the forehead is the principal instrument of thought: consequently, if it is narrowed and contracted, it must be incapable

‘incapable of rendering the same services as when it has a suitable extent.’

(Without intending to contradict the Author as to his main position, I shall only take the liberty to fix his idea somewhat more precisely. Generally speaking, it is true, if you will, *that the greater or less quantity of brain determines also the more or the less of intellectual faculties.* Animals destitute of brain are at the same time the most stupid, and the most intelligent are those which have most brain. Man, who by means of his reason is exalted above all other animals, has a greater quantity of brain than any of them: hence it might be thought a fair, analogical, and just conclusion, *that a judicious man must have more brain than one of a contracted mind.* Very positive observations have, nevertheless, demonstrated that this proposition has need of great modifications and restrictions, before it can be received as true. When the matter and the form of the brain are equal in two persons, a greater mass of brain is certainly also the seat, the indication, the cause, or the effect, of a superiority of faculties. Every thing, then, being equal, a great mass of brain and a large forehead announce more sense than a small forehead. But just as one is frequently more conveniently lodged in a small apartment, well arranged, than in a spacious one, there are, likewise, little narrow foreheads, which, with a smaller quantity of brain, contain, nevertheless, a most judicious mind. I am acquainted with a multitude of foreheads low, or oblique, or almost perpendicular, or even slightly arched, which surpass the largest and most elevated foreheads in judgment and penetration. I have frequently seen those of the last description belonging to persons extremely weak in mind; and, perhaps, it might be laid down as an axiom, ‘that a forehead low, compact, and of small extent, announces sense and judgment:’ though without a determination more precise, this proposition would not, after all, be generally true, nor any thing near it. But what is positively certain,



tain, is, that you may expect most frequently a decided stupidity from a large spacious forehead, rounded into a hemisphere: and yet *Galen*, if I am not mistaken, and *Huart* after him, consider this form as particularly favourable to the faculty of thought. The more that the forehead, (I do not speak of *the skull taken altogether*) the more that the forehead approaches to a hemisphere, the more it is weak in understanding, enervated, incapable of reflection: this assertion is founded on frequently repeated experiments. The more *straight lines* a forehead has—(and consequently the less spacious it is, for the more it is arched, the greater will be its extent, and the more it is bounded by straight lines, the more contracted will it be)—the more straight lines, I say, a forehead has, the more *judgment* it will indicate, but, at the same time, *so much the less sensibility*. There are, nevertheless, foreheads large and of great extent, which, without having these straight lines, are not the less formed for profound thought; only they are distinguished in that case by the deviation of the contours.)

## 5.

What our Author says on the subject of *fanatics*, stands equally in need of farther elucidation.

According to him, ‘fanatics have usually a face flat and perpendicular.’ He ought rather to have said, a face oval, cylindrical, and pointed at top. And even this form is peculiar to that species of fanatics who are so in cold blood, and all their life long. Others, that is, such as take the reveries of their own imaginations for real sensations, and their illusions for an effect of the senses, rarely have heads cylindrical and drawing to a point. Pointed heads, when they give themselves up to a false enthusiasm, become attached to words and signs, of which they comprehend neither the sense nor the import. These are philosophical fanatics, and with them nothing is fiction. Those, on the contrary, who are fanatics from imagination

nation or feeling, scarcely ever have flat and uniform physiognomies.

## 6.

‘ Perpendicular foreheads are common to obstinate persons and fanatics.’ (Perpendicularity always indicates coldness of temperament, a want of elasticity and capacity—and, of consequence, a solidity which may change into firmness, into obstinacy, or into fanaticism. A perfect perpendicularity and a total want of judgment signify one and the same thing.)

## 7.

‘ Every disposition of mind has its particular *look*, or a certain movement of the muscles of the face. Of consequence, by observing what is a man’s most natural and most habitual look, you will know likewise the dispositions which are natural and familiar to him. I beg leave to explain my meaning. The primitive conformation of the face is such, that this particular look becomes more easy to one, and that to another. An idiot will never succeed in attempting to assume a sensible look; if he could, he would cease to be an idiot. An honest man will find it impossible to put on the look of a knave; if he could, he would become a knave.’ (All this is admirable, except the last proposition. There is no one so immoveably virtuous but that, in certain circumstances, he may be betrayed into dishonesty. At least, I see no physical impossibility in the way. An honest man is organized in such a manner, that he *possibly* may be tempted to commit a dishonest action. The possibility of the look therefore exists equally with the possibility of the thing, and one may *be able* to imitate or counterfeit the mien of a knave, without thereby becoming one. It is very far different, in my opinion, with regard to the possibility of imitating the mien of a virtuous man. It may be no great difficulty to him to assume the look of a



villain; but it will be no easy matter for a villain to put on the appearance of a virtuous man: just as unhappily it costs much less to become vicious than to become virtuous. Judgment, sensibility, talents, genius, virtue, religion, are much more easily lost than they are acquired. The best of men may *sink* to the lowest degree, but it is not in his power to *rise* as high as he could wish. It is physically possible for the wise man to lose his reason, and for the man of virtue to degenerate; but it requires a miracle to change one born an idiot into a philosopher, or the villain into a man of virtue. A skin like alabaster may become black and wrinkled; but in vain will the Ethiopian wash himself, he never can become white. Neither is it in my power to become a Negro, if by chance I should conceive an inclination to blacken my complexion: as little should I be a villain in reality, by taking a fancy to borrow the appearance of one.)

## 8.

‘ Let the Phylionomist only examine *the kind of look which most frequently recurs in the same face*. When he has found it, he will likewise know what is the habitual disposition of that individual. The Phylionomical Science is not, however, an easy matter. It hence appears, on the contrary, what genius, imagination, and talents are supposed in the person who cultivates that Science. The Phylionomist must pay attention not only to what he sees, but likewise to what he would see in such and such a given case.’ (Excellent well said. And just as a Physician is in a condition to feel beforehand, to foresee and to foretell the colour, the mien, and the contortions which will be the result of a disease he is thoroughly acquainted with; the real Phylionomist, in like manner, will be able to indicate the mien, the expression, and the play, which every muscular system, and every structure of forehead, permits or excludes: he

he will know what corrugations every face may and must assume, or not assume, in all possible cases.)

## 9.

‘ Let a beginner draw a head, and the face will always have an air of stupidity, never a wicked or malignant air.’—(A most important observation.) ‘ Whence arises this phenomenon? And might it not serve to inform us abstractedly what it is that constitutes a stupid physiognomy? I cannot doubt of it for a moment. It is because the beginner does not know how to mark the relations in the face which he is drawing: the features are thrown upon the paper without any connection. What then is meant by a stupid face? That whose muscles are conformed or arranged in a defective manner; and as it is upon them that necessarily depends the operation of thought and feeling, this operation must likewise be much more sluggish and tardy.’

## 10.

‘ The Physiognomist ought likewise to observe the skull, or rather the bones in general, which in like manner have an influence on the position of the muscles. Would that of the forehead be equally well placed, equally favourable to thought, if the bone had a different surface, or if it were differently arched? The figure of the skull determines therefore the figure and the position of the muscles, and these, in their turn, immediately determine our manner of thinking and feeling.’

## 11.

‘ The parting and the position of the hair may likewise furnish us with certain inductions. Whence comes the frizzled hair of the Negro? It is from the thickness of his skin: by a transpiration too abundant a greater number of particles is always attached to it,



‘ it, which condense and blacken the skin. The hairs, of consequence, penetrate with difficulty; and scarcely do they begin to shoot, till they curl and cease from growing. They are, therefore, in subordination to the form of the skull, and the position of the muscles. The arrangement of these last determines the arrangement of the hair, by which the Physionomist is enabled to judge reciprocally of the position of the muscles.’

(Our Author appears to me in a good train. As far as I know, he is hitherto the first and the only one who understands and who feels, as a Physionomist, the relation, the harmony, and the uniformity of the different parts of the human body. What he here says of the hair is extremely well founded, and the most superficial Observer may every day satisfy himself, by experience, that it serves to indicate not only the constitution of the body, but the character of the mind likewise. Hair white, soft, and lank, is always the mark of a feeble, delicate, and irritable organization, or, rather, of a temper easily alarmed, and which yields to the slightest impressions. Hair black and frizled will never associate with a head soft and delicate. As is the hair, such also is the flesh: from the flesh we may judge of the muscles; from the muscles, of the nerves; from the nerves, of the bones; and so of the rest. If you know a single one of these parts, you know all the others of course; and you know also the character of the mind, its active and passive faculties, what it is susceptible of, and what it is capable of producing. Hair short, harsh, black, and frizled, supposes the least possible degree of irritability—hair white and soft supposes precisely the contrary. In this last case, the irritability is destitute of elastic force, and announces a character which makes no resistance to the load laid upon it; whereas, in the other case, you must lay your account with a character formed rather for giving than for receiving impulsion; but it will be equally destitute of elastic force.)

‘ Fat

‘ Fat is the source of hair ; hence the parts of the body which are  
 ‘ the fattest are likewise the most furnished with hair ; such as the  
 ‘ head, the armpits, &c. *Withof* has remarked, that there is in these  
 ‘ parts a considerable number of small conduits of fat : wherever  
 ‘ they are wanting, there can be no hair.’

(I am perfectly certain that, from *the elasticity of the hair*, a judgment  
 may be formed of the elasticity of the character.)

‘ Hair is the mark of humidity, and may be employed as an *hy-*  
 ‘ *grometer*.

‘ The inhabitants of cold climates more generally have fair hair,  
 whereas, in warm countries, dark hair is more common.

‘ *Lionel Wafer* observes, that the inhabitants of the American Strait  
 ‘ have hair white as milk. Hair of a greenish cast is scarcely to be  
 ‘ met with, except among slaves who labour in the copper mines.’

(In descriptive advertisements of malefactors, you hardly ever find  
 fair hair, but so much the more frequently hair of a deep brown ;  
 sometimes, likewise, black hair with fair eyebrows.)

‘ The hair of women is longer than that of men.’

(A man with long hair is always of a character rather effeminate  
 than masculine ; it would, consequently, be folly in him to boast of  
 long hair as a beautiful ornament. Such long hair, besides, is almost  
 always fair, neither do I recollect my ever having seen black hair of a  
 certain length.)

‘ Black hair is more harsh than the fair, and the hair of grown  
 ‘ persons is likewise stronger than that of young ones. The Ancients  
 ‘ considered rough hair as the sign of a savage disposition :

‘ *Hispida membra quidem et duræ per brachia setæ*

‘ *Promittunt atrocem animum* \*.’

\* Rough brawny limbs, and lusty hair-clad arms,  
 Announce a mind ferocious.



## 12.

‘ Since every thing depends on the constitution of the muscles, we  
 ‘ must look for the expression of every mode of thinking and feeling  
 ‘ in the corresponding muscles.’ (Undoubtedly you must look for  
 it there, but, perhaps, you will meet with some difficulty in finding  
 it; at least, it will be much more easy to determine this expression  
 from the form of the forehead.)

## 13.

‘ The muscle of the forehead is the principal instrument of the  
 ‘ abstract Thinker: there the expression of the forehead is con-  
 ‘ centrated.’

(Probably in the neighbourhood of the eyebrows, or in the eye-  
 brows themselves, or in the interval which separates them. I sup-  
 pose, besides, that this expression discovers itself chiefly at the moment  
 when the Thinker listens to you with attention, when he is preparing  
 his reply and his objections. Seize that moment—and you will have  
 found a new and a most interesting physiognomical sign.)

## 14.

‘ In persons who do not deal in abstract ideas, but follow the  
 ‘ bent of imagination; consequently in persons of ingenuity, in wits  
 ‘ and great geniuses, all the muscles must be advantageously con-  
 ‘ formed and disposed—and this is the reason why we usually look  
 ‘ for the expression of their character in the combined whole of the  
 ‘ physiognomy.’

(And, nevertheless, this expression may be easily found too in the  
 forehead singly. It will be then less pointed, less straight, less per-  
 pendicular, less wrinkled; and the skin will be less tense, more move-  
 able, and softer.)

15. ‘ What

15.

‘ What pains has it cost to persuade men that Physiognomy is, at least, of general utility!’ (And even at this hour, certain pretenders to superior understanding have the confidence still to call in question this utility! How long will they persist in their obstinate incredulity? A traveller, exposed at noon to the scorching rays of the sun, may complain of the excessive heat; but, restored to the cooling shade, will he the less gratefully acknowledge the salutary influences of the great orb of day?) ‘ How afflicting it is to hear the most wretched decisions pronounced on our Science, by persons of real distinction in the learned world, men formed for extending the range of the human mind! When will the time come, when the knowledge of man shall become a constituent part (and why not the principal part, the centre) of Natural History? when Pneumatology, Physiognomy, and Physiology, shall walk hand in hand, and unite to enlarge the boundaries of human knowledge?’

\* \* \*

## XI. MISCELLANIES.

1.

*Anecdote respecting CAMPANELLA, extracted from Mr. BURKE's Philosophical Enquiry into the Sublime and Beautiful.*

‘ This *Campanella* had not only made very accurate observations on human faces, but was very expert in mimicking such as were any way remarkable. When he had a mind to penetrate into the inclinations of those he had to deal with, he composed his face, his gesture, and his whole body, as nearly as he could, into the exact  
‘ similitude



‘ similitude of the person whom he intended to examine; and then  
 ‘ carefully observed what turn of mind he seemed to acquire by this  
 ‘ change. So that he was able to enter into the dispositions and  
 ‘ thoughts of people as effectually as if he had been changed into  
 ‘ the very man.’ (Instead of *as effectually*, it would have been, I  
 think, more consistent with truth to say, *to a certain point*.) ‘ I have  
 ‘ often observed, that on mimicking the looks and gestures of angry,  
 ‘ or placid, or frightened, or daring men, I have involuntarily found  
 ‘ my mind turned to that passion whose appearance I endeavoured  
 ‘ to imitate; nay, I am convinced it is hard to avoid it, though one  
 ‘ strove to separate the passion from its correspondent gesture. Our  
 ‘ minds and bodies are so closely and intimately connected, that the  
 ‘ one is incapable of pain or pleasure without the other. *Campa-*  
 ‘ *nella* could so abstract his attention from any sufferings of his body,  
 ‘ that he was able to endure the rack itself without much pain; and  
 ‘ in lesser pains, every one must have observed, that when we can  
 ‘ employ our attention on any thing else, the pain has been for a  
 ‘ time suspended: on the other hand, if by any means the body is  
 ‘ indisposed to perform such gestures, or to be stimulated into such  
 ‘ emotions, as any passion usually produces in it, that passion itself  
 ‘ never can arise, though its cause should be never so strongly in  
 ‘ action; though it should be merely mental, and immediately affect-  
 ‘ ing none of the senses. As an opiate, or spirituous liquors, shall  
 ‘ suspend the operation of grief, or fear, or anger, in spite of all our  
 ‘ efforts to the contrary; and this by inducing in the body a dispo-  
 ‘ sition contrary to that which it receives from these passions.’

## 2.

‘ Who shall ever have it in his power to tell wherein the organi-  
 ‘ zation of an idiot differs from that of another man?’ (The Natu-  
 ralist *Buffon*, for instance, or any other person, capable of proposing  
 such

such a question, would not be satisfied with my answer, though it amounted to a complete demonstration.)

## 3.

‘ The best food, and the most wholesome exercise, are unable to recover a man who is at the point of death.’ (There are physiognomies which no wisdom, which no human power, is capable of reforming; but what is impossible to man, is not to God.)

## 4.

‘ When the gnawing worm is within, the impression of the ravage it makes is visible on the outside, which appears quite disfigured by it.’ (In vain does the hypocrite counterfeit that noble assurance, that peaceful serenity, which virtue inspires; his face will be only the more shocking in the eyes of the Physiognomist.)

## 5.

‘ Remove that tree from its proper climate and soil, remove it from that open air which is necessary to it, and place it in the confined atmosphere of a green-house; it will, perhaps, vegetate a little while longer in a languishing condition—but that is all. Take that foreign animal out of its element, try to bring it up in a *menagerie*; in spite of all your care, it will die, or else become too fat, and speedily degenerate.’ (Alas, this is the case with an infinite number of faces!)

## 6.

‘ A portrait is the ideal representation of a given man, and not of man in general.’ (*Lessing.*)

(An excellent portrait is, in my opinion, neither more nor less than the solid form of the man, reduced to surface; such as a *Camera*



*obscura* traces in day-light, when the original is placed in his most natural situation.)

## 7.

‘ How comes it, I asked of a friend, that crafty and designing persons are accustomed to keep one eye, and sometimes both eyes, half shut?—It is a sign of mental weakness, he replied.’ And, in effect, I have never seen an *energetic* man who was *crafty*.—*Our mistrust of others arises from want of confidence in ourselves.*

## 8.

My learned friend of whom I am speaking, and who, in his decisions on the human understanding and its productions, is, in my opinion, superior to ten thousand other literary judges, has written me two admirable letters on *Phyfiognomy*. I trust my publishing the following extracts from them will not be disagreeable to him.

‘ I lay it down as one of the propositions which cannot be controverted, that the first impression is always the only true one.’ (On the supposition that the objects are in the light and at the place in which they ought to be.) ‘ In order to maintain this position, it is sufficient for me to say that I am convinced of the fact, and that I can refer for proof of it to the general feeling. The stranger who appears to me for the first time,’ (and who excites emotion in me) ‘ is to my sensible existence that which the light of the sun may be to one born blind, who has recovered sight.’

‘ *Rouffseau* is right when he says of D. ‘ That man does not at all please me, and yet he never did me the least harm ; but, before it comes to that, I must break with him.’

## 9.

‘ *Phyfiognomy* is as necessary (and as natural) to man as language.’

## 10.

‘ A prince cannot see every thing, nor always act for himself: he ought, therefore, to be an adept in the knowledge of mankind. He has not time thoroughly to study the people about him: he ought, therefore, to be deeply skilled in Physiognomy. A single glance thrown on the physiognomy of a man, gives us a clearer insight into his mind, than the longest study of his character.’ (*La Beaumelle.*)

\* \* \*

## XII. PASSAGES OF THE BIBLE,

*Or various Physiognomical Thoughts, extracted from the Holy Scriptures, with some Reflections, serving as a*

## PREFACE.

*Truth is always truth, though it be in the Bible:* this is what I would say to the despisers of the Bible, who may read, or glance at, or pass over this Fragment.

*All truth is important and divine, as far as the Bible confirms it:* this I say to the adherents of this sacred Book, to those whom I would wish to establish in their veneration for the spirit of Scripture.

It would be needless to warn either the one or the other, that I shall dispense with entering into details and making combinations, it not being my intention to *explain* here passages from the Bible. *A Truth universally received will ever remain true*, propose or combat it who will; and it ceases not to be so, because that at such a time, and in such a place, such an individual applied it to such a particular case. *Every word*, not only of Scripture, but of all men in general—

not



not only of all men in general, but also of Scripture—*every word ought to be taken in all the possible force of its signification*, ought to be looked upon as a *canon of reason*, when the question is respecting *general propositions*, which have a reference neither to certain connections, nor to certain circumstances, nor to the person who speaks. *The whole is greater than its part: he who exalteth himself shall be humbled*: these are propositions which signify all that they can signify; that is to say, every new case to which you can apply them, confirms and generalizes them still more. The more things a word embraces, the more important a proposition is. And what is the philosophic spirit, if it be not the faculty of perceiving a great number of particularities in the general, and the whole in every part?

I am going then to lay before the Reader some phyfiognomical passages of the Bible, and some analogous Thoughts which have been suggested to me by passages entirely foreign to my subject.

#### A. DAVID.

“Thou hast set our iniquities before thee, our secret sins in the light of thy countenance.” *Psf.* xc. 8.—“Understand, ye brutish among the people: and ye fools, when will ye be wise? He that planted the ear, shall he not hear? He that formed the eye, shall he not see? He that chastiseth the heathen, shall he not correct? He that teacheth man knowledge, shall not he know?” *Psf.* xciv. 8, 9, 10. (No one is so intimately convinced of the divine Omniscience, no one feels himself so thoroughly exposed to the view of God and of Angels, no one finds the awards of Heaven so visibly traced on his countenance, as he who believes in Physiognomy.)

#### B. JESUS

## B. JESUS CHRIST.

## 1.

“ Which of you by taking thought can add one cubit unto his  
 “ stature? Wherefore then take ye thought for more?—Seek ye  
 “ first the kingdom of God and his righteousness, and all other things  
 “ shall be added unto you.” *Matt. vi. 27, 28, 33.* (No more is it  
 by taking thought that thou wilt change thy figure; but the amend-  
 ment of the interior will embellish also the exterior. Only take  
 heed to what is within thee, and thou hast nothing to fear for the  
 outside. “ If the root be holy, so likewise will be the branches.”)

## 2.

“ When ye fast, be not as the hypocrites, of a sad countenance:  
 “ for they disfigure their faces, that they may appear unto men to  
 “ fast. Verily, I say unto you, they have their reward. But thou,  
 “ when thou fastest, anoint thine head, and wash thy face; that thou  
 “ appear not unto men to fast, but unto thy Father which is in secret;  
 “ and thy Father, who seeth in secret, shall reward thee openly.”  
*Matt. vi. 16, 17, 18.* (We may conceal from men our virtues and  
 our vices; but neither of them remain unknown to the Father who  
 seeth in secret, and to those who are animated by his Spirit—by that  
 Spirit which not only penetrates into the depths of the human heart,  
 but even into the deep things of God. He who endeavours, and  
 proposes to himself as his end, to make what is good about him ap-  
 pear upon his face—that man has already received his reward.)

## 3.

“ The light of the body is the eye: if therefore thine eye be single,  
 “ thy whole body shall be full of light. But if thine eye be evil,  
 VOL. III. T “ thy



“ thy whole body shall be full of darknefs. If therefore the light  
 “ that is in thee be darknefs, how great is that darknefs!” *Matt.* vi.  
 22, 23. “ Take heed therefore that the light which is in thee be  
 “ not darknefs. If thy whole body therefore be full of light, hav-  
 “ ing no part dark, the whole shall be full of light, as when the  
 “ bright shining of a candle doth give thee light.” *Luke* xi. 35, 36.  
 (These are so many physiognomical truths; nay, they are literally  
 so. A sound eye supposes a sound body: such an eye, such a body.  
 With a dark look, the whole body will be under the influence of a  
 gloomy and fullen disposition: with an unclouded brow, all the parts  
 and all the movements of the body will be pure, easy, noble. If  
 the eye is destitute of light, excepting in the cases of disease and ac-  
 cident, the whole body will be harsh and rugged, mournful and me-  
 lancholy, dull and heavy as the darknefs of night. And, on the  
 other hand, it is equally true, according to the rules of Physiognomy,  
 that if the body has nothing deranged, offensive, dark, rude, hetero-  
 geneous, and patched, then every thing in it is sound, then all is  
 harmony; then, likewise, every thing around thee is calmnefs and  
 serenity; thou viewest every object in the most advantageous light;  
 every thing presents itself under a new aspect; all becomes luminous.  
 Let thine eye then be single, sound, and impartial! View every ob-  
 ject for that which it is, and such as it is, without adding, without  
 changing, and without diminishing.)

## 4.

“ And when he sowed, some seeds fell by the way’s side, and the  
 “ fowls came and devoured them up. Some fell upon stony places,  
 “ where they had not much earth: and forthwith they sprung up,  
 “ because they had no deepnefs of earth: and when the sun was up  
 “ they were scorched; and, because they had not root, they withered  
 “ away. And some fell among thorns: and the thorns sprung up,  
 “ and

“ and choked them. But other fell into good ground, and brought  
 “ forth fruit, some an hundred fold, some sixty fold, some thirty fold.”  
*Matt.* xiii. 4—8. (There are three sorts of persons, three sorts of  
 physiognomies, which are not susceptible of any kind of cultivation.  
 In some the seed is lost, and becomes food for birds of prey. In  
 others it falls on a stony soil, which has not a sufficiency of earth or  
 of flesh. Or else it has to encounter evil habits which choke the  
 good grain. But there are also faces where the bones and the flesh  
 are of such a nature as to promise a plentiful crop, where every  
 thing is in the most perfect harmony, and where there is no reason  
 to fear the tares of evil habit.)

## 5.

“ Whosoever hath, to him shall be given, and he shall have more  
 “ abundance : but whosoever hath not, from him shall be taken away,  
 “ even that he hath.” *Matt.* xiii. 12. (This too may be applied to  
 good and bad physiognomies. He who deviates not from the happy  
 dispositions which he has received, he who follows them up, and  
 turns them to good account—such an one will become visibly en-  
 nobled in his exterior. On the contrary, the physiognomy of the bad  
 man will become worse, and the beautiful traits which had been given  
 him will disappear, in proportion as he continues to degenerate ; but  
 the durable remains which may always be traced in the solid parts,  
 and in the contours, will present to the eyes of the Observer the sad  
 monument of departed greatness, like the majestic ruins of a magni-  
 ficent edifice, which, even in a state of decay, exhibits a spectacle at  
 once venerable and humiliating.)

## 6.

“ Take heed that ye despise not one of these little ones : for I say  
 “ unto you, that in heaven their angels do always behold the face of  
 “ my



“ my Father which is in heaven.” *Matt.* xviii. 10. (The Angels, perhaps, behold the face of their heavenly Father in the countenance of infants; they trace, perhaps, in their simple and ingenuous traits, a divine expression, which shines like the sparkling of the diamond.)

## 7.

“ There are some eunuchs, which were so born from their mothers’ womb: and there are some eunuchs, which were made eunuchs of men: and there be eunuchs, which have made themselves eunuchs for the kingdom of Heaven’s sake.” *Matt.* xix. 12. (There can be nothing more philosophical nor more exact than this classification. There are persons born with a character energetic, continent, sage, amiable: they stand in no great need of assistance: Nature seems to have taken the care of their cultivation upon herself. There are also factitious persons, who, by dint of application, have passed through all the different stages of culture. Among these some are entirely spoiled: others grow hardened by means of unnatural privations and sacrifices: and, finally, others exerting all the faculties of the soul, seizing and turning to good account all the means capable of forming them, arrive at a superior degree of cultivation.)

## 8.

“ Hear and understand. Not that which goeth into the mouth defileth a man, but that which cometh out of the mouth, this defileth a man.—Do ye not perceive, that whatsoever thing from without entereth into the man, it cannot defile him; because it entereth not into his heart, but into the belly, and goeth out into the draught, purging all meats. But that which cometh out of the man, that defileth the man.” *Matt.* xv. 10, 11. *Mark* vii. 18, 19, 20. (This too is a truth in Physiognomy. Neither external accidents,

dents, nor spots which may be effaced, nor wounds which may be healed, nor even the deepest scars, are sufficient to defile the countenance, to the eyes of the Physionomist; just as there is no paint which is capable of embellishing it: were you even to whiten yourself with nitre, and sweeten your person with the most exquisite perfumes, you would not appear the less hideous; for it is from the heart that *evil thoughts, whoredom, adultery, impurity, envy, malice, deceit, calumny, hatred, and murder*, pass into the features and the looks. There is a physionomical as well as a religious Pharisaism; and to examine them closely, they are, perhaps, but one and the same thing. I will frequently repeat, *Purify the interior, and the outside will be clean. Be good and estimable, and you will appear so. What a man is, that he appears, or, at least, will appear, sooner or later.*)

## 9.

“ That which is highly esteemed amongst men, is abomination in the sight of God.” *Luke xvi. 15.* (There are so many physionomies which resemble *whited sepulchres*: the bones appear not, but the putrid odour of the flesh and muscles penetrates through the walls. How many beauties are idolized by the vulgar, which make the Physionomist shrink back with horror, draw tears from his eyes, or kindle his indignation!)

“ Ye outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity.” *Matt. xxiii. 28.*—“ Ye fools, did not he who made that which is without, make that which is within also?” *Luke xi. 40.* (And reciprocally, he who made that which is within, did he not make that which is without also? But the interior is more immediately his work. The man who is pure within, will be so outwardly likewise: his heavenly origin will be painted in his features. “ Give alms of such things as you have: and behold, all things are clean unto you.” *Ver. 41.*—Be possessed of



real charity, and every sensible heart will become a partaker of it together with you.)

## 10.

“ Verily I say unto you, all sins shall be forgiven unto the sons of  
 “ men, and blasphemies wherewith soever they shall blaspheme: but  
 “ he that shall blaspheme against the Holy Ghost hath never forgive-  
 “ ness, but is in danger of eternal damnation: because they said, He  
 “ hath an unclean spirit.” *Mark* iii. 28, 29, 30. (To misunderstand  
 a neighbour, to be insensible to the candour which his physiomy  
 announces, to be incapable of appreciating the good qualities which  
 he possesses, his desire to oblige, his pacific character—is, undoubt-  
 edly, the mark of great hardness of heart, and of excessive rudeness  
 of manners; he who is capable of this, certainly is not what he ought  
 to be: his error, however, may be pardonable:—and this was the  
 case of those who blasphemed the Son of man, and of those to whom  
 the humiliation of the Messiah was an offence. But to be sensible of  
 these perfections, to be sensible of the *Spirit* of him who possesses  
 them, and yet blaspheme him—this is the unpardonable crime. How  
 highly criminal then was it to blaspheme the Spirit of Jesus Christ,  
 which manifested itself, and was sensibly felt in his *features*, as in his  
*actions*! It is assuredly also high treason against the divine Majesty,  
 to insult a physiomy full of unction and intelligence; and we con-  
 sider as a general lesson that exhortation of the Spirit of Truth—  
*Touch not mine anointed; and do my prophets no harm.* He who dis-  
 figures a picture of Raphael, without having any knowledge of its  
 merit, is a blockhead or a madman; but the man who understands  
 its value, who feels its beauties, and yet, in spite of that, cuts it in  
 pieces—you yourself will give him his proper appellation.)

## 11.

“Ye judge after the flesh, I judge no man.” *John* viii. 15. (They judged according to the flesh, and saw not the spirit of the face. They saw the *Galilean* only, and not the *man*: they condemned the *man* on account of the *Galilean*. It was not thus that Jesus Christ judged. It is not thus that the Sage, that the Physionomist, the friend of humanity, judges. He considers neither dress, nor ornaments, nor badges of honour; he regards the person abstracted from name, celebrity, authority, riches—it is the man as he is in himself, it is his form that he examines, that he appreciates, and that he judges.)

## C. SAINT PAUL.

## 1.

“A little leaven leaveneth the whole lump.” *Gal.* v. 9. (The smallest mixture of malignity frequently spoils the whole physiomy. A single disagreeable feature is sufficient to make a caricature of the whole. A single oblique trait in the mouth of an envious person, of a cheat, of a miser, of a hypocrite, or of a sarcastic sneerer, has something so disgusting in it, so venomous, that it frequently makes us forget what is otherwise interesting, and really good, in the physiomy.)

## 2.

“Whatsoever a man soweth, that shall he also reap. For he that soweth to his flesh, shall of the flesh reap corruption: but he that soweth to the Spirit, shall of the Spirit reap life everlasting.” *Gal.* vi. 7, 8. (This is what the Physionomist has daily opportunity to observe, and to confirm by experiment. Every intention, every action is a seed; and such as is the seed, such will be the harvest. The actions of the mind, of the heart, and of sensibility, retrace on  
the



the phyſionomy of the man the character of his immortality: the actions of the fleſh and of ſenſuality leave behind them the marks of his mortality.)

## 3.

“ The fooliſhneſs of God is wiſer than men; and the weakneſs of  
 “ God is ſtronger than men. For ye ſee your calling, brethren, how  
 “ that not many wiſe men after the fleſh, not many mighty, not many  
 “ noble, are called. But God hath choſen the fooliſh things of the  
 “ world to confound the wiſe; and God hath choſen the weak things  
 “ of the world to confound the things which are mighty; and baſe  
 “ things of the world, and things which are deſpiſed, hath God  
 “ choſen, yea, and things which are not, to bring to nought things  
 “ that are: that no fleſh ſhould glory in his preſence.” 1 Cor. i.  
 25—29. (It is not the tall ſtature of an *Eliab* or of a *Saul* which is  
 well pleaſing in the ſight of God: *for the LORD ſeeth not as man ſeeth*.  
 But how many neglected, deſpiſed, oppreſſed phyſionomies are there,  
 which bear, nevertheless, the impreſs of their election! Multitudes  
 of men whom no one accounted beautiful, are ſuch, however, in the  
 eyes of Heaven. There is not a ſingle one of the favourites of God,  
 however diſadvantageous his figure may be, whoſe face does not viſi-  
 bly emit a ray of the Divinity. We have already ſaid, no perſon  
 is ſo ugly as not to be capable of becoming amiable and intereſting  
 by ſenſibility and virtue.)

## 4.

“ Know ye not that your body is the temple of the Holy Ghoſt,  
 “ which is in you, which ye have of God?” 1 Cor. vi. 19.—  
 “ If any man defile the temple of God, him ſhall God deſtroy: for  
 “ the temple of God is holy; which temple ye are.” Chap. iii. 17.—  
 “ Deſtroy not him for whom Chriſt died.” Rom. xiv. 15. (Reſpect  
 for humanity is the moſt ſolid and the only foundation of all virtue.

Is

Is it possible to confer higher honour on the body of man, than to call it *the temple of the Spirit of God, the sanctuary from which the Divinity delivers his oracles?* What can be said more forcible, in describing the depravation of this body, than to call it a profanation, a sacrilege, an outrage committed upon the image of the Divinity?)

## 5.

I conclude with this remarkable passage, taken from the ninth chapter of the Epistle to the *Romans*.

“ The children being not yet born, neither having done any good  
 “ or evil, that the purpose of God, according to election, might stand,  
 “ not of works, but of him that calleth, it was said unto her, The  
 “ elder shall serve the younger. As it is written, Jacob have I loved,  
 “ but Esau have I hated. What shall we say then? Is there unrighteousness with God? God forbid. For he saith to Moses, I will  
 “ have mercy on whom I will have mercy, and I will have compassion on whom I will have compassion. So then it is not of him  
 “ that willeth, nor of him that runneth, but of God that sheweth  
 “ mercy. For the Scripture saith unto Pharaoh, Even for this same  
 “ purpose have I raised thee up, that I might shew my power in  
 “ thee, and that my name might be declared throughout all the earth.  
 “ Therefore hath he mercy on whom he will have mercy, and whom  
 “ he will he hardeneth. Thou wilt say then unto me, Why doth he  
 “ yet find fault? For who hath resisted his will? Nay, but, O man,  
 “ who art thou that repliest against God? Shall the thing formed say  
 “ to him that formed it, Why hast thou made me thus? Hath not the  
 “ potter power over the clay, of the same lump, to make one vessel  
 “ unto honour, and another unto dishonour? What if God, willing  
 “ to shew his wrath, and to make his power known, endured with  
 “ much longsuffering the vessels of wrath, fitted to destruction: and  
 “ that he might make known the riches of his glory in the vessels of  
 “ his mercy, which he had afore prepared unto glory?”



(Let no person be alarmed at this passage. An injudicious and ill-informed mind alone can be startled at any thing it may please God to say and to do. Is it possible for us to apprehend, from the best of Beings, actions or words which are not supremely good?—Once for all, differences must exist among men, and it is impossible to explain these differences either by reasonings or by hypotheses. Some have been favoured with respect to figure, and others treated rather unkindly. Some are endowed with extraordinary talents; some have had for their portion a very contracted understanding. The difference depended entirely on the sovereign will of God, and he is not accountable for his conduct to any one. There are persons of a gentle and good disposition, just as there are others whose character is perverse and intractable. As in society, riches could not exist without poverty, so likewise there could be no elevation of rank without a corresponding mediocrity. Wherever there is such a thing as relation, and reciprocity, there must of necessity be differences, inequalities, oppositions, and contrasts. But, at last, every one of us shall be satisfied, both with himself, and with every one else, if he has done what depended upon him to contribute to the advancement of his own happiness, and of that of his fellow creatures. Imperfection could not possibly have been the end which God proposed to himself; and this is what the Apostle announces in the conclusion of his discourse.)

“ God hath concluded them all in unbelief, that he might have  
 “ mercy upon all. O the depth of the riches both of the wisdom  
 “ and knowledge of God! How unsearchable are his judgments, and  
 “ his ways past finding out! For who hath known the mind of the  
 “ Lord, or who hath been his counsellor? Or who hath first given  
 “ unto Him, and it shall be recompensed unto him again? For of  
 “ Him, and through Him, and to Him, are all things: to Him be  
 “ glory for ever. Amen.”

\* \* \*

## XIII. PASSAGES OF THE BIBLE,

*To serve as a Source of Consolation to those whose Physionomy has been wilfully degraded.*

My Brother, thy face is changed, and the depravity of thy heart is painted on thy forehead. The sight of thy own countenance filleth thee with horror. Shame and remorse are preying on the marrow in thy bones. Banished to the silence of thy closet, stretched on thy bed, to which sleep is a stranger, thou art constrained to reflect on the wretchedness of thy condition; thou feelest thyself unworthy of the approbation and applause bestowed upon thee by the partiality of friendship; thine indignation is roused against thyself, and thou callest to remembrance, with sighs, the innocence and simplicity of thy youth. Despair not, however, my Brother! There is help for thee: let it reanimate thy courage. However debased the features of thy face, there is not a single one but what it is in thy power to amend and ennoble. Thou wert not destined always to remain an innocent child, nor couldest thou: by stumbling and falling thou wert to be instructed how to walk and to run. Wert thou wounded and bruised, wert thou plunged into the abyss, there is an arm nigh thee, which is able to raise thee up, to strengthen and to heal thee. When I read the writings of those who have had the most delightful experience of the aid of this almighty arm, my soul is filled with joy, and I adore in silence. Though they were men like ourselves, exposed to temptation, frequently hurried into dreadful deviations from the right path, given up to pride, or buried in indolence; though they were apostates from the faith, and blasphemers, the powerful hand, of which I speak, has wrought deliverance for them, sometimes by tearing asunder the veil which prejudice and error had spread over their eyes; sometimes by breaking in pieces the chains of passion in which they were held captives: this is what they testify, and which would be



be true without their attestation. Let our hearts expand then to the consolations which God addressees to us by their mouth, and let these hearts rejoice! “Thou,” Father of the spirits of all, “hast possessed  
 “my reins: thou hast covered me in my mother’s womb.” *Psf.* cxxxix. 13.—“Behold, I am the LORD, the God of all flesh: is there  
 “any thing too hard for me?” *Jer.* xxxii. 27.—“He doth accord-  
 “ing to his will in the army of heaven, and among the inhabitants  
 “of the earth; and none can stay his hand.” *Dan.* iv. 35.—Beyond a  
 doubt “thou canst not make one hair” of thy head “white or black.”  
*Matt.* v. 36.—“For a camel to go through the eye of a needle—with  
 “men this is impossible, but with God all things are possible.” Chap.  
 xix. 24, 26.—“Even the youth shall faint and be weary, and the  
 “young men shall utterly fall. But they that wait upon the LORD  
 “shall renew their strength: they shall mount up with wings as eagles,  
 “they shall run and not be weary, and they shall walk and not faint.”  
*Isaiah* xl. 30, 31.—“Every kind of beasts, and of birds, and of ser-  
 “pents, and things in the sea, is tamed, and hath been tamed of  
 “mankind.” *Jam.* iii. 7.—And is it impossible for the Almighty to  
 tame the savage heart of man, and to restore the features of his de-  
 graded phyfionomy? Is it impossible for Him, who “is able of these  
 “stones to raise up children unto Abraham?” *Matt.* iii. 9.—“Who  
 “hath made man’s mouth? or who maketh the dumb, or deaf, or the  
 “seeing, or the blind? Have not I, the LORD?” *Exod.* iv. 11.—He  
 who formed the heart of man, and who knows his works, he “shall  
 “wash thee, and thou shalt be whiter than snow.” *Psf.* li. 7.—“The  
 “king’s heart,” and that of the subject, “is in the hand of the LORD,  
 “as the rivers of water: He turneth it whithersoever he will.—It is  
 “God that girdeth me with strength; he maketh my feet like hinds  
 “feet.—He taketh away the heart of stone,” and putteth in its place  
 “a heart of flesh.”—He seweth not “a piece of new cloth on an old  
 “garment, and putteth not new wine into old bottles.” *Mark* ii. 21, 22.  
 He

He puts not the mask of virtue on a depraved countenance. He operates on the inward man, on what still remains good, that the good may spread, and absorb what is evil; for tares never become wheat, and what he has begun he finisheth. “Every branch that beareth fruit, he purgeth it, that it may bring forth more fruit.” *John xv. 2.*—“He cleanseth his church with the washing of water, that he might present it to himself a glorious church, not having spot or wrinkle, or any such thing.” *Eph. v. 26, 27.*—And He who cleanseth you is a man whom “it behoved in all things to be made like unto his brethren; that he might be a merciful and faithful High Priest. For in that He himself hath suffered, being tempted, He is able to succour them that are tempted.” *Heb. ii. 17, 18.*—But, *see that you defile not again that which God hath cleansed.*

Such, my Brother, are the consolations addressed to thee by the Spirit of Truth. Do not go to reply, with an ironical tone, that I am *preaching*: that reproach would be no mortification to me. I am a Minister of the Gospel, and am just as little ashamed of appearing in that character in my Fragments on the Physiognomy, as in my pulpit at *Zurich*. Religion, to me, is Physiognomy, and Physiognomy, in its turn, enters into Religion. It discovers, by the form and the mien, the goodness of the man of worth, and the perversity of the wicked: it is the triumph of virtue over vice, of that which is divine over that which is contrary to God: it exhibits sin destroyed by grace, and mortality swallowed up of life: it indicates whether “we are renewed in the spirit of our mind; and have put on the new man, which, after God, is created in righteousness and true holiness.” *Eph. iv. 23, 24.*—This is my Religion and my Physiognomy. *If our body be the Lord’s—if our bodies be the members of Christ—if he who is joined unto the Lord, is one Spirit with Him*—What then is Physiognomy? What is it not?

\* \* \*



## XIV.   KÆMPF.

## 1.

‘ Might not Phyfiognomy be compared to a mirror in the hands  
 ‘ of an ugly woman?’ (And, I would add, in the hands of an hand-  
 some one too. If a Connoisseur were to make us sensible of the ex-  
 cellence and the value of a picture in our possession, would we not  
 prize it more highly, and preserve it more carefully? Let Phyfiog-  
 nomy be to us as a mirror; we will consult this mirror with atten-  
 tion; and, aided by it, will endeavour to correct the faults, and im-  
 prove the beauties, of our face. No one, unless he is a fool, is capable  
 of contemplating his own form in this mirror with an insipid self-  
 complacency, and of wilfully deceiving himself. If, after having  
 “ beheld his own face, he goeth his way, and straightway forgetteth  
 “ what manner of man he was,” (*Jam.* i. 24.) it is only a new proof  
 of his folly. Let this Science be to us a picture, in which we see  
 traced both the dignity of our nature and the glory of our destina-  
 tion: considered in this light, would we neglect a picture so interest-  
 ing? Would we not, on the contrary, take a very particular care of it,  
 and anxiously guard against every accident which might injure it?  
 Nothing is more calculated to preserve us from degradation and de-  
 pravity than the knowledge of our own value. Be under no appre-  
 hension that this knowledge may minister fuel to vanity and pride; it  
 will inspire only that noble self-esteem which elevates and ennobles  
 the soul, which nourishes a sense of honour, and stimulates to the  
 performance of great actions.)

## 2.

‘ Every temperament, every character, has its good and its bad side.  
 ‘ One man has capacities which are not to be found in another, and  
 ‘ the gifts of Nature are variously allotted. Gold coin is more valu-  
 ‘ able

‘ able than silver, but the latter is more commodious for the purposes  
 ‘ of common life. The tulip pleases by its beauty, the carnation is  
 ‘ grateful to the smell; wormwood is a plant of no very pleasing ap-  
 ‘ pearance, it is offensive both to the nose and to the palate, but it  
 ‘ possesses virtues which render it invaluable:—and, in this manner,  
 ‘ every thing contributes to the perfection of the whole.’—“ For  
 “ the body is not one member, but many. If the foot shall say,  
 “ Because I am not the hand, I am not of the body; is it therefore  
 “ not of the body? And if the ear shall say, Because I am not the  
 “ eye, I am not of the body; is it therefore not of the body? If the  
 “ whole body were an eye, where were the hearing? If the whole  
 “ were hearing, where were the smelling? But now hath God set the  
 “ members every one of them in the body, as it hath pleased Him.  
 “ And if they were all one member, where were the body? But now  
 “ are they many members, yet but one body. And the eye cannot  
 “ say unto the hand, I have no need of thee: nor again the head to  
 “ the feet, I have no need of you. Nay, much more those members  
 “ of the body, which seem to be more feeble, are necessary; and those  
 “ members of the body, which we think to be less honourable, upon  
 “ these we bestow more abundant honour, and our uncomely parts  
 “ have more abundant comeliness. For our comely parts have no  
 “ need: but God hath tempered the body together, having given  
 “ more abundant honour to that part which lacked: that there should  
 “ be no schism in the body; but that the members should have the  
 “ same care one for another.” 1 Cor. xii. 14—25. Only “ let every  
 “ one continue in that vocation to which God hath called him.”—  
 (The carnation must not pretend to be a tulip, nor the finger to be an  
 eye. The feeble must not cherish the ambition of thrusting into the  
 sphere of the strong. Every one has his peculiar sphere, as well as his  
 peculiar form. To attempt an escape from your proper sphere is equally  
 absurd as attempting to place your head on another man’s shoulders.

For



For a man to transcend the bounds of his condition, to aspire at being what he is not, is to sin against himself, and against the order of nature; yet nothing is more common than the commission of this sin. I sometimes amuse myself with the thought, that the most part of our transgressions are *physionomical adulteries*. Men do not perceive, do not prize, do not love, and do not cultivate what they possess, and what they are. They torment themselves in struggling to get out of their sphere; they intrude into that of others; there they feel themselves out of their proper place, there they degenerate, and the issue is, they turn out nothing at all; that is to say, neither what Nature made them, nor what they preposterously endeavoured to make themselves.)

## 3.

‘ Such is the activity of our nature, as we have reason to believe, that after the revolution of less than one year, there scarcely remains a single particle of our former body; and, nevertheless, we perceive no manner of change in our disposition, notwithstanding all the variations through which the body has passed, from difference of air and aliment. Difference of air and manner of living change not the temperament.’

(The reason of it is, that the fundamental basis of the character goes much deeper than all this; it is, in a variety of respects, independent of all accidental influence. There probably exists a spiritual, immortal texture, with which all that is visible, corruptible, transitory about us, is interwoven. Or else there is to be found in the interior agent of human nature, a certain elastic force, which is determined by the matter, as much as by the contours or the limits, of the whole;—a certain individual energy, extensive or intensive, which no exterior influence, which no accident, is able radically or essentially to change, and which cannot possibly lose any thing of its constituent character.

## 4.

‘ Certain persons have, naturally, something so great and so noble in their aspect, that, the moment they are seen, they fill the beholder with respect. It is not a harsh constraint which bestows this air of greatness; it is the effect of a concealed force, which secures, to those who have it, a decided superiority over others. When Nature impresses on the forehead of any one this air of greatness, she destines him, by that very thing, to command. You feel in him a secret power, which subdues you, and to which you must submit, without knowing wherefore. With that majestic exterior, one reigns as a Sovereign among men.’ *Oracle of Gratian, Maxim 42.* (This air of greatness, of dominion, this decided superiority, which no one can mistake, this innate dignity, has its seat in the look, in the contour and form of the eyelids: the nose, in this case, is almost always very bony near the root; it is likewise somewhat arched, and its contour has something extraordinary. Recollect, to be convinced of this, good portraits of *Henry IV.* of *Lewis XIV.* of *Bayard*, of *Van Dyk*, and others.)

## 5.

‘ There are only four principal kinds of look, which are all very different from one another: that is to say, the look is *lively*, or *drowsy*, or *fixed*, or *vague*.’

(In order to make proof of a general proposition, it is sufficient to examine if it can be applied to particular cases. Refer every physionomical assertion to the face of one of your friends, or of your enemies, and you will soon discover what degree of truth or falsehood the remark contains, and how far it is precise or vague. Let us make an experiment on the observation which I have just quoted, and we shall see, with certainty, that a great number of looks cannot be comprehended under these four general denominations. Such, for ex-



ample, is the *serene* look, so widely different from the *lively*, and which neither is, nor ought to be, so *fixed* as the *melancholy* look, nor so *vague* as the *sanguine*. Such is likewise a glance at once *fixed* and *rapid*, which, if I may use the expression, seizes and penetrates objects. There is another look which is at the same time *calm* and *agitated*, without being either *phlegmatic* or *choleric*. It were possible, if I am not mistaken, to imagine a more happy classification of looks than that of our Author; to divide them, for example, into *active*, into *passive*, and into such as have both these qualities at the same time; into *intensive* and *extensive*; *attractive*, *repulsive*, and *indifferent*; *tense*, *relaxed*, and *forced*; *expressive*, and *inexpressive*; *tranquil*, *permanent*, and *careless*; *open*, and *reserved*; *simple*, and *compound*; *direct*, and *rambling*; *cold*, and *amorous*; *soft*, *firm*, *bold*, *sincere*, &c.)



Zucchi Delin.

Grignion Sculp.

FRAGMENT SECOND.

PHYSIOLOGICAL MISCELLANIES.



## SUMMARY OF FRAGMENT SECOND.

CHAP. I. *Of the* TEMPERAMENTS, *with Additions.*

CHAP. II. *Of the* STRENGTH *and* WEAKNESS *of* CONSTITUTION,  
*with Additions.*

CHAP. III. *Of the* STATE *of* HEALTH *and* SICKNESS, *or an* ESSAY  
*on* SYMPTOMS.

CHAP. IV. *Of* YOUTH *and* OLD AGE, *with Additions.*

## FRAGMENT SECOND.

### PHYSIOLOGICAL MISCELLANIES.

#### C H A P. I.

##### *Of the* TEMPERAMENTS.

A MINUTE detail, a dissertation in form upon the Temperaments, will probably be expected in this Work;—but such expectation will be disappointed. *Haller* and *Zimmermann*, *Kæmpf* and *Oberreit*, have bestowed a thorough investigation on this subject; and a multitude of authors, from *Aristotle* down to *Huart*, from *Huart* to *Boehmen*, and from *Boehmen* to *Lazwaz*, have said so much of it, that it seems entirely exhausted; I shall therefore only glance at it by the way.

As every one of us has his proper form, and proper phyfionomy, so also every human body, or, rather, every body, in general, is composed, according to fixed rules, of different ingredients, homogeneous and heterogeneous; and I cannot doubt for a single instant, if I may be allowed the expression, that, in the great magazine of God, there exists, for every individual, a formula of preparation, a special ordonnance, which determines the duration of his life, the species of his sensibility and activity: hence it follows, that every body has its proper individual temperament, its peculiar degree of irritability and elasticity. It is equally incontestable, that *humidity* and *dryness*, *heat*



and *cold*, are the four principal qualities of body; juſt as it is certain that theſe qualities have for their baſis *water* and *earth*, *fire* and *air*. From hence naturally ariſe *four principal Temperaments*: the *choleric*, in which *heat* predominates; the *phlegmatic*, in which *humidity* prevails; the *fanguine*, where there is moſt *air*; and the *melancholic*, where *earth* has the aſcendant: in other words, the predominant element is that of which moſt particles enter into the compoſition of the maſs of blood and nervous fluid; and it is in this laſt part, eſpecially, that they are converted into ſubſtances infinitely ſubtile, I may ſay volatile. But in admitting all theſe propoſitions, it will likewise, I hope, be granted me, *firſt*, That theſe four principal ingredients being ſuſceptible of endleſs change and combination, there muſt thence reſult a great number of temperaments, whoſe predominant principle it will be frequently difficult to diſtinguiſh; eſpecially when it is conſidered, that the concurrence and reciprocal attraction of theſe ingredients may eaſily produce, or detach, a new power, of a character totally different. This new dominating power may be ſo varied, ſo complicated, that no one of the received denominations can be adapted to it.

*Secondly*, Another obſervation of much more importance, and to which ſtill leſs attention is paid, is, that there exiſts in Nature a great number of elements, or, if you will, of ſubſtances, which may enter into the compoſition of bodies, and which are, properly ſpeaking, neither water, nor air, nor fire, nor earth; ſubſtances of which, uſually, too little account is made in our Theories of the Temperaments, and which, nevertheleſs, occupy a very eſſential place in Nature. Such are, for example, *oil*, *mercury*, *ether*, the *electric matter*, the *magnetic fluid*. (I forbear to mention, together with theſe, ſubſtances purely hypothetical; ſuch as the *pinguid acid* of Meyer, the *frigorific matter* of Schmidt, the *fixed air* of Black, the *nitrous air* of the Abbé Fontana.) Suppoſing only three or four of theſe new elements—  
and

and there may be hundreds, for which we have not yet found names—supposing, I say, only three or four of them, how many new general classes of temperaments will they not produce, and what a multitude of subdivisions will ensue? Why not an oily temperament as well as a watery? an ethereal as well as an aerial? a mercurial as well as a terrestrial?

How many remarkable compositions, or substantial forms, are produced from the *phlogistic matter* of *Stahl* alone? Substances *oily, bituminous, resinous, glutinous, milky, gelatinous, buttery or greasy, cheesy, soapy, waxy, camphorous, phosphoric, sulphurous, &c.* and of all these substances, there is not a single one which ought to be confounded with the others, each having its particular properties and effects, as well in Nature as in Art. To the substantial forms above mentioned we might still add, the *metallic composition* or *form*, with the different species which are subordinate to it; for it has been long ago decided that the mass of our blood contains ferruginous particles. Earth alone, for example, how many sorts of salts does it not contain? Of consequence, the denomination of the terrestrial temperament, or the saline temperament, presents only a very vague idea, seeing salts differ from one another as much as heat and cold, seeing there is such a prodigious distance between the *acid* and the *alkaline salt*, the two general species which form, or which compose, all the others.

It appears to me, therefore, that, in order to arrive at an exact knowledge of the Temperaments, as well in Physiognomy as in Medicine, it would be proper to lay open for ourselves a more direct and easy route than that which has hitherto been pursued: it would be necessary, less or more, to renounce the ancient distinctions, and to establish new ones, which, from being more numerous, would only be so much the clearer and more accurate. Whatever be the interior nature of the body, whatever be the matter of which it is composed,

its



its organization, the constitution of its blood, its nervous system, the kind of life to which it is destined, the nourishment it receives—the result of all this never presents more than a *certain degree of irritability and elasticity, after a given point*. Thus just as the elasticity of the air differs according to its temperature, and cannot be determined by an internal analysis, but only by the degrees of its activity—it might be possible, if I am not mistaken, to employ the same operation, in order to ascertain the Temperaments of the human body. Their internal analysis is impossible, or, at least, extremely difficult; but the result of the substances of which they are composed is always positive, and marks a *certain degree of irritability, after a given point of irritation*.

These reflections induce me to believe that, by means of barometrical and thermometrical estimates, it might be possible to determine all the temperaments, with much greater facility and exactness than has hitherto been done, in following the ancient classification. This last, however, should, at the same time, be preserved, but only for cases in which it were impossible to adopt a positive degree of irritability or non-irritability—cases, for example, in which, in the composition that is at present denominated melancholic, the degree of irritability, in one and the same object, should never rise above temperate, and, in the choleric composition, should never fall below temperate.

As to the four common temperaments, their irritability might likewise be considered after the marked effects which result from them, after the propensity which makes every one in particular prefer the *high* or the *low, distance* or *proximity*. Thus it is that the *choleric* temperament ever aims at rising: fearless of danger, it takes a daring flight. More timid, on the contrary, the *melancholic* digs, explores to the bottom: it loves the solid, and cleaves to it. The *sanguine* launches into a distant region, and is lost in endless wanderings.

The

The *phlegmatic* thinks neither of rising nor sinking, nor of distant prospects; he attempts only what he can obtain quietly and without effort, only what is within his reach: he makes choice of the shortest road in perambulating the contracted horizon which he has traced out for himself, and will seldom make one step beyond the absolutely necessary.

Could the temperature of the human body be determined like that of the air, we should apply ourselves to ascertain, by the degree of irritability, the essence and the amount of each temperament, and all that could contribute to render the knowledge of it more useful to us.

I see a great many persons of whom it would be impossible for me to say to which of the four known temperaments they belong; but if we could settle a scale of a hundred degrees, for the sensibility which one and the same given object might excite, I would engage, in most cases, to indicate, after accurate observations, in what tenth division of the scale such or such an individual ought to be ranked. I must always insist on *one and the same given object*, and this is absolutely necessary; for since each temperament has its proper irritability in the *high*, in the *low*, &c. there must also be a fixed point, to which they may all be compared at once, and which may operate upon them; just as the thermometer gives accurate indications, only from its always remaining in the same place.

Every one is at liberty to settle this fixed point according to his own pleasure.

Every man might make choice of himself, for the thermometer of the temperaments which act upon him. The Vignette of page 75, of Vol. II. may serve to explain my idea.

In estimating the temperaments, or, rather, the degree of irritability upon one and the same given object, two things are carefully



to be distinguished: a momentaneous tension, and the irritability in general; or, in other words, the *physiomy* and the *pathos* of the temperament.

It is farther to be observed, that the temperature, or the irritability of the nervous system of every organic being, corresponds to contours determinate or determinable: that the profile alone, for example, presents lines whose flexion enables us to settle the degree of irritability.

All the contours of the profile of the face, or of the human body in general, present characteristic lines, which we may consider at least in two different ways: first, according to their *interior nature*; then, according to their *position*. Their *interior* nature is of two sorts, *straight*, or *curved*; the *exterior* is *perpendicular*, or *oblique*. Both have several subdivisions, but which may be easily reduced to classes. If we added besides, to these contours of the profile, some fundamental lines of the forehead, placed one above another, I should no longer doubt of arriving at the capacity of deducing from them the temperature of every individual in general, the highest and the lowest degree of his irritability, for every given object.

The *pathos* of the temperament, the instant of its actual irritation, discovers itself in the movement of the muscles, which is always dependent on the constitution and the form of the individual. It is true that every human face, every head, is susceptible, to a certain degree, of all the movements of the passions; but as it is infinitely more difficult to find out, and to determine, this degree than the contours, in a state of rest, and that these last enable us, besides, to judge, by induction, of the degree of elasticity and of irritability, we might confine ourselves, at setting out, to these contours alone, and even satisfy ourselves with the line of the face in profile, or the fundamental

mental

mental line of the forehead, since the head is the summary of the whole body, and the profile, or the fundamental line of the forehead, is, in its turn, the summary of the head. We are already so far advanced as to know that the more a line approaches to the circular form, and, *a fortiori*, to the oval, the more repugnant it is to the heat of the choleric temperament: that, on the contrary, it is a more or less certain indication of this temperament, in proportion as it is straight, oblique, or cut short.





## A D D I T I O N S.

A.



We spoke a little ago of characters formed for command: here are four profiles which furnish examples of this. Notwithstanding the smallness of the design, so unfavourable to great effect, you find in these faces an impress of superiority, which nothing can efface. Each of them is destined to rule, and his form alone calls him to a distinguished rank. The forehead, which is the principal seat of the natural faculties, has been very imperfectly conveyed in these four figures, and even weakened in the three first; but the face taken in whole, sufficiently indicates sovereign authority; and this expression is confirmed in particular by the nose, especially in No. 2 and 4, whose look, besides, is so energetical:—1, appears to have most gentleness and weakness; 2, most firmness and courage; 3, most circumspection; 4, most sense, dignity, and modesty.

A D D I-

## ADDITION B.



However pitiful may be the manner of the drawing, the contours of these heads still present characters similar to the preceding, and in which it would be difficult for any one to mistake. They wanted neither laurel nor crown, nor sacerdotal ornament, to announce the eminence of their rank. No. 1 has not the same air of greatness as the other two, but he has so much the more serenity, reason, and affability: with such a physiognomy, the heart is satisfied, and the mind performs, with ease, all it wishes. The form of the face, in the whole, and especially the eye and the nose, will always secure to 2, a majesty truly regal, which no portrait, no caricature is able to destroy. Finally, the august forehead of 3, his eyebrows, his penetrating look, his energetic nose, and particularly the force of the jaw, will convince every beholder that the finger of God marked this face with the manifest tokens of a great Prince.



## ADDITION C.



We are already acquainted, less or more, with these four profiles, from the first Volume: this is the place to examine them in detail.

1. Every thing here announces the *phlegmatic*: all the parts of the face are blunted, fleshy, rounded. Only the eye is a little too choleric; and if the eyebrows were placed higher, and not quite so thick of hair, they would be so much the more analogous to the character. This physiognomy does not belong to a mind altogether brutal: I should rather ascribe to it a certain degree of good humour and a retentive memory. To complete the idea of a true phlegmatic, the mouth ought to be more open, the lips softer and hanging.

2. You see at once the *choleric* man, though the eyebrow might be thicker, the point of the nose sharper and more energetic, the nostril larger, and marking a stronger respiration. The look ought to have been  
been

been more lively and animated; in its present state, I consider it as too voluptuous. The forehead, likewise, is too fine, and has not protuberances sufficient. In persons violently choleric, the globe of the eye is prominent; you perceive a good deal of white below the eyeball, and at the same time the upper eyelid retires, so as almost wholly to disappear, while the eye continues open; or else, if the eye is sunk, the contours of it are very strongly marked. Those of the phlegmatic, on the contrary, are softer, more blunted, more relaxed, and less on the stretch. Viewed in profile, the eye of the choleric presents contours violently curved, while in the phlegmatic they are slightly waved. It is to be understood, however, that these signs are not the only characteristic ones: that they do not belong exclusively to *all* choleric, nor to *all* phlegmatic persons; but it is impossible to have them without being either *choleric* or *phlegmatic*. An under lip which advances is always the indication of this last *temperament*: it proceeds from a superabundance, and not a poverty of humours; if, besides, it is angulous, and strongly expressed (even more than in this profile) it becomes the mark of phlegm, mixed with a tincture of choler; that is to say, of a tranquil humour, which is capable of giving way to the *first ebullitions* of choler. If the under lip is soft, cut short, as it were, and pendent—then it is unmixed phlegm.

3. This is the image of a *sanguine* character, which has got too much phlegm. That excepted, the eye, the forehead, and the nose, are in perfect truth. Without being too arched, or too harsh, or too contracted, they have softness and precision at the same time. The mouth too is sanguine, and discovers a propensity to pleasure. I observe a little too much phlegm in the chin.

4. There is most truth in the profile of the *melancholic*. That look, obstinately dejected, will not raise itself to contemplate and  
to



to admire the wonders of the starry firmament. One dark point attaches him to the earth, and absorbs all his thoughts. The lip, the chin, the folds of the cheek, announce a mind gloomy and morose, which never expands to joy. The whole of the form, and the furrows of the forehead, are absolutely repugnant to gaiety; every thing, even to that long lank hair, adds to the air of sadness which is spread over this figure. The nose might excite a suspicion of a kind of penetration respecting intricate subjects.

There are melancholics of a very sanguine temperament. Irritable to the last degree, endowed with a moral sense the most exquisite, they suffer themselves to be hurried into vice: they detest it, and yet have not sufficient strength to resist. The sadness and dejection to which they are a prey, are depicted in a look which strives to conceal itself, and in certain small irregular wrinkles which are formed on the forehead. And whereas melancholics, properly so called, have usually a custom of shutting the mouth, those of whom I speak always keep it somewhat open. Melancholy persons frequently have little nostrils: rarely will you find them with beautiful and well-set teeth.

ADDITION D.



Four caricatures, I shall be told, and I admit it; and I will even add, that every portrait, every drawing, is less or more so. Such as they are, however, these heads are sufficiently significant to serve as a text for important observations.

1. *Melancholic-sanguine*, if we judge from the forehead; *phlegmatic*, if we attend to the mouth.

2. *Choleric-melancholic*, to judge from the forehead and the eyebrow.

3. *Unmixed phlegm*; the forehead and eye support this decision.

4. *Phlegm-melancholic*.

All foreheads of the form of No. 1, have a fund of melancholy or sadness, which is frequently occasioned by sentiments of love:—2, and 3, approach pretty near to it. The upper part of nose 1, has more firmness than the other three: that of 4, announces most sense.



The open mouths of 1, and 2, discover a phlegm which seems to form a contrast with foreheads so choleric. The whole of 3, denotes a feeble character, always floating, always in trepidation, and discouraged by a mere nothing:—4, is a man of sincerity, though a little rough: his conversation is dry and laconic, but you may confidently rest on what he says. The under part of face 3, is extremely sanguine; that of 2, has a determined air. Eye 4, is at once choleric and melancholic. I would assign, in general, to profile 1, most obstinacy; to 3, most flexibility; to 4, most firmness.

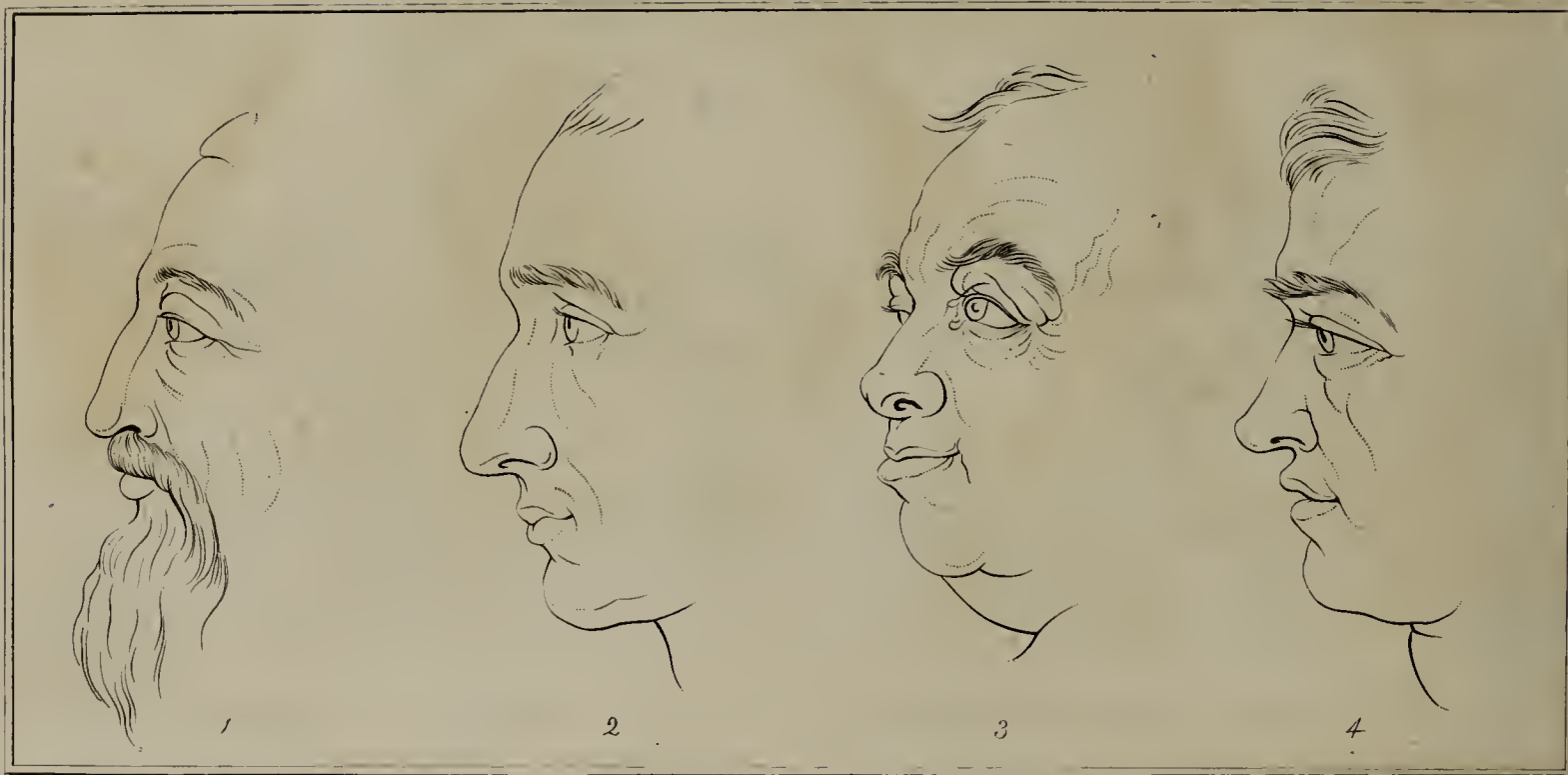
## ADDITION E.



To judge of them according to the usual method, the first of these faces is phlegmatic-choleric; the second, sanguine-phlegmatic; the third, phlegmatic-sanguine; the fourth, choleric-melancholic:—but how little is conveyed by this enumeration! These represent four worthless men who appear to accuse, before our Lord, the woman taken in adultery. Each of them, in his way, inspires horror by his air of malignity, and announces an unrelenting disposition, which is not to be mollified. Let every one who reads this be on his guard against contracting friendship with persons who have any resemblance to them. Wretches like these are lost to all sense of moral virtue; and you for whom I write are not so. Their enjoyments are nothing but brutality. They have sold themselves to do evil. All these four would have given their suffrages to condemn *Calas* to the wheel: the first with a stupid and brutal hardness of heart; the second with a sanguinary phlegm; the third with a sneering indifference; the fourth with an obstinate and deliberate cruelty. Not a particle of sensibility; no tincture of compassion; they are accessible on no side.—  
FLY THE WICKED, THEY ARE INCORRIGIBLE.



## ADDITION F.



1. Phlegmatic-choleric, a kind of half understanding; one of the most trivial of physiognomies, the eye, and part of the nose, excepted. This is an indolent and indifferent spectator. *One single trifling idea* engrosses him entirely, absorbs all his faculties, fills his whole brain: limited to that only object, his eye perceives and embraces it with tolerable accuracy and distinctness, but dwells for ever only on its surface.

2. The caricature of a great man sanguine-choleric. Were it possible for the original of this head ever to sink into childishness, this is nearly the mien he would assume. With such an eyebrow, such an eye examines objects clearly, and to the bottom. The forehead is constructed for depositing a world of ideas: attending to proportion, the nose is a little too obtuse below: there is wit and gaiety in the mouth.

3. Three-

3. Three-fourths phlegmatic, the other fourth sanguine-choleric. The mouth and under part of the face balance, or, rather, eclipse the small portion of good sense which the forehead and nose promised.

4. A character dry, terrestrial, harsh, insensible to joy, and yet not absolutely melancholic. How all the parts of the face are blunted, I had almost said, pared ! This man is ever doubting and balancing : he rejects every thing that is not certain, every thing that is only half true, every thing that is not proved up to demonstration. By putting his wisdom continually on the stretch, he runs the risk every moment of playing the fool, and his excessive rigidity may easily degenerate into tyranny.

\* \* \*

#### A D D I T I O N G.

He who seeks for and loves truth, may, every moment, satisfy himself how difficult it is to arrange certain physiognomies, in the order of the four received temperaments. There is an infinite number of persons whose predominant temperament it is almost impossible to indicate ; or else, if you attempt to characterize it in the lump, your definitions will be neither accurate nor instructive. Thus, for example, we may say of a thousand persons, that the choleric is their dominating temperament—but this does not bring us a single step forward ; for these thousand individuals have so little resemblance, the diversity of their tastes is so prodigious, their mode of feeling differs so widely, that your classification, were it otherwise exact, will not make them better known. The same holds good with respect to the phlegmatic



temperament, and the other two. The profile below represents a man singularly judicious, replete with calmness, taste, and gentleness, and yet of an enterprising character; one of those men of whom you ought to say nothing, and with whom whole volumes might be filled. Which of the four temperaments would you assign to him? No one, I should answer; and yet they may be all traced on that physiognomy. The nose is rather choleric; it is, likewise, a little sanguine, as well as the mouth: there is a tincture of melancholy in the eye: the chin and the cheeks are more or less phlegmatic.



## ADDITION H.

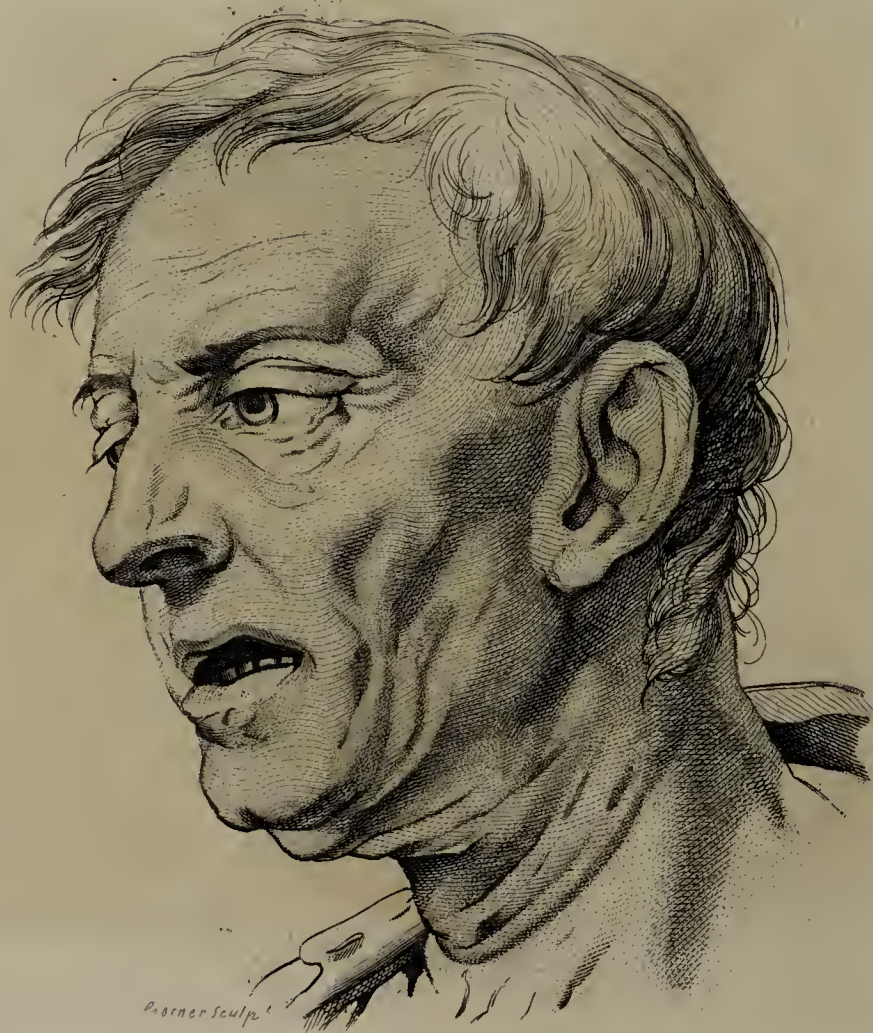
Take this figure from head to foot, and it must excite the idea of a complete phlegmatic. No force appears in the features, no tension in the contours; there is throughout the same degree of drowsiness, timidity, and listlessness. Assuredly you will not expect either great enterprize or vast projects from a character so simple, so peaceable, so inattentive, and unsolicitous. Provided you leave him at his ease, provided there is nothing to disturb his domestic tranquillity, all the world around him may be in an uproar—that will never break his repose.

*Isaac Taylor Sculp.*



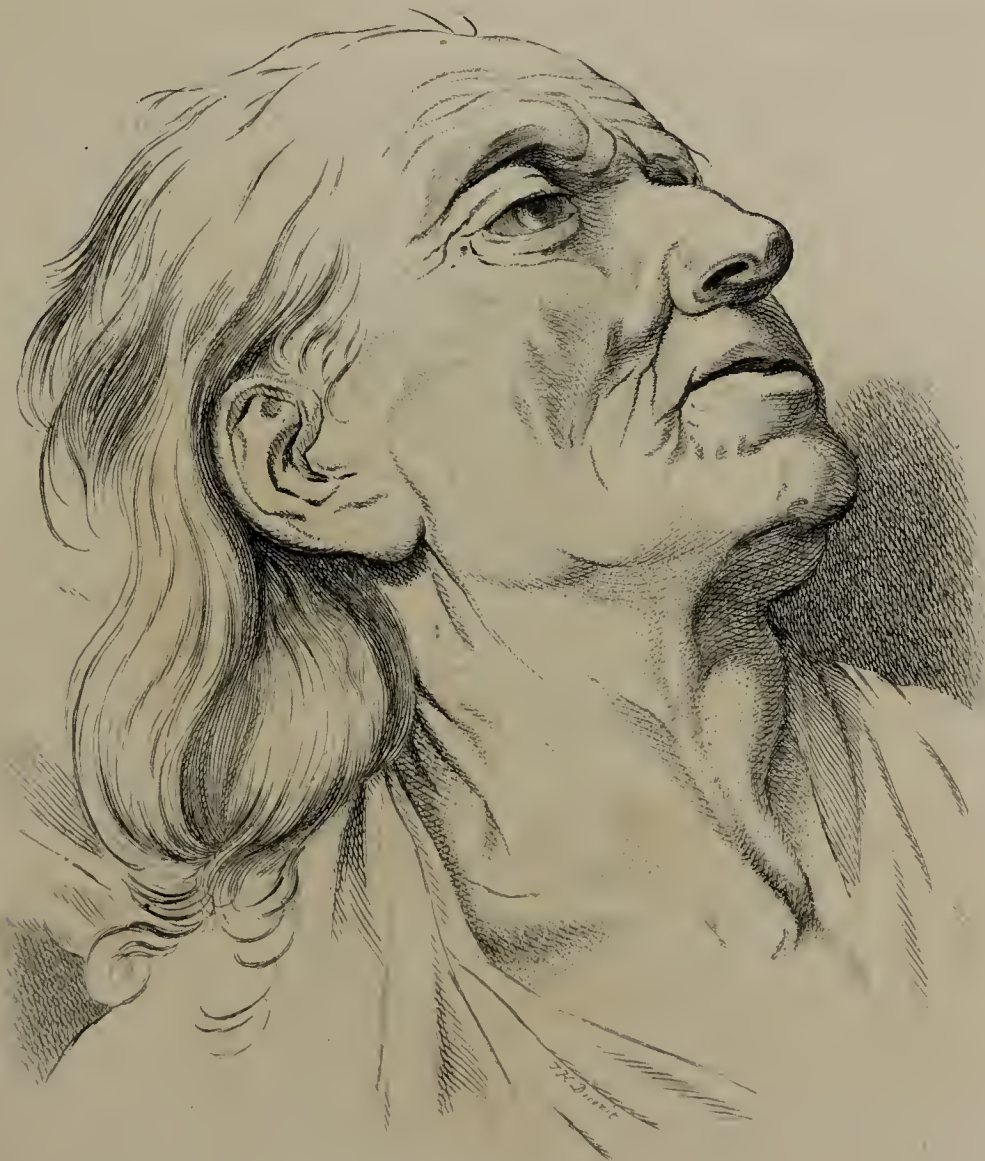
## ADDITION I.

The choleric-phlegmatic evidently predominates in this character. This man is not formed for voluptuous enjoyment, for the epicurism of the sanguine: neither do you see in him the genius of the melancholic, absorbed in profound reveries: nevertheless the contours of the face are too sharp, too angulous, to express unmixed phlegm. He cannot, in truth, be called stupid; but his mind, not having received the smallest cultivation, has lost much of its natural force. He may be sincere, obliging, benevolent, and well-intentioned; but, I will answer for it, he will never be susceptible of much tenderness, nor of great delicacy of sentiment. In the state of weakness to which he is reduced, he acts merely as a machine: he knows nothing of order in conduct; nothing remains but the simple mechanism of his departed energy.



## ADDITION K.

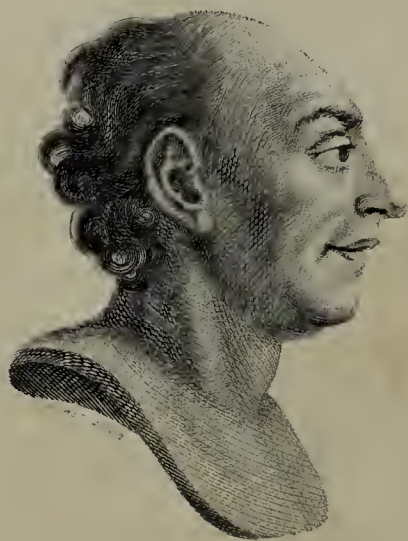
A sick person, whose temperament it is difficult to determine. There is nothing sanguine here, and, if you compare him with the indolent being whom we saw lately seated in his easy chair, nothing phlegmatic. The whole together, however, supposes a choleric propensity, and the cavity above the eye presages melancholic clouds. I think this man must have been a good labourer, faithful to his employer, and exact in performing the task assigned him. With a character so firm, and so little under the dominion of any one temperament, it requires no great effort to be assiduous and orderly.





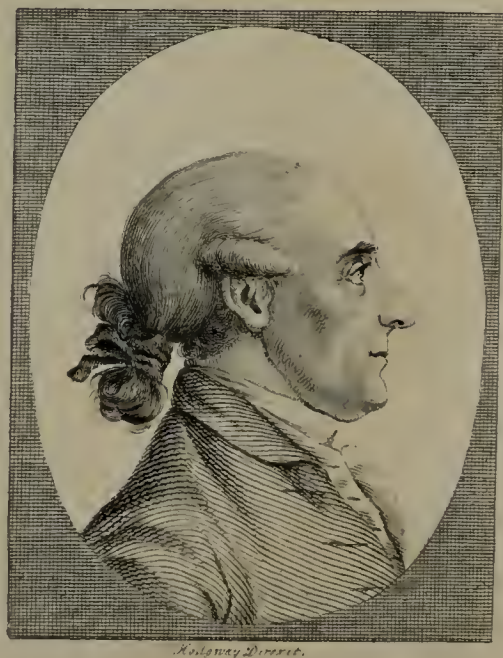
## ADDITION L.

Here is a face which, with strictness of propriety, may be denominated phlegmatic-sanguine. This forehead, which slopes so violently, and its smooth contour, are strongly allied to the sanguine temperament; but, exaggerated as they are in the drawing, they become almost the mark of obstinacy. All things considered, I should take this man for a half genius: I should assign him his place at the line which separates wisdom from folly. The mouth is very sanguine; the nose is somewhat less so; and the eye, in other respects sprightly enough, would have the same character, if it were not obscured by a tint of melancholy.



## ADDITION M.

I will not hesitate a moment to say that the profile, at the bottom of the page, is of a sanguine character; but still this definition is of no use, because there is here a concourse of several temperaments. I will add, therefore, that the original of this portrait knows how to enjoy life as a wise man; if he does not introduce refinement into his pleasures, he, at least, shuns excess. The turn of his mind supposes more softness than harshness, more dignity than elevation; a firm character rather than violent passions; a transient vivacity rather than lasting resentment. The eyebrow expresses very well what is choleric in this head: the eye is a composition of melancholy and phlegm, and the same mixture appears also in the outline extending from the ear to the chin; but, in the whole of the profile, you perceive a sanguine ground, heightened with a tint of the choleric.





## ADDITION N.

On the score of temperament, this phyſionomy is very difficult to characterize. It is too marked for the phlegmatic, too gentle for the choleric, too ſerious for the ſanguine; too open, not profound enough, nor ſufficiently furrowed, for the melancholic. A temperament ſanguine-phlegmatic ſeems, however, to prevail. The forehead and the noſe promiſe, beyond all doubt, a mind which reflects maturely, and acts with prudence. This is a man of underſtanding, whom no one can deny to have talents: perhaps he will produce nothing new, but he will underſtand ſo much the better to chooſe, to arrange, and to combine the materials which are at his diſpoſal. A retentive memory, an eaſy elocution, a happy choice of expreſſion, ardent zeal in the proſecution of an object—theſe are the qualities which ſeem particularly to diſtinguiſh phyſionomies of this ſpecies.





## ADDITION O.

This is what I call a face thoroughly honest, but whose temperament it is difficult to indicate. The soundest reason, without genius properly so called; a tender sensibility, clear of all affectation; rectitude founded on energy of character; a wisdom which turns to good account every lesson taught by experience; clearness of idea, dignity of expression, coolness and vigour when action is necessary, modesty without pusillanimity—this is what you see in this profile, as well as I do. The forehead is sanguine-phlegmatic; the eye and the nose choleric-sanguine; the mouth sanguine-melancholic; the under part of the face phlegmatic-sanguine.





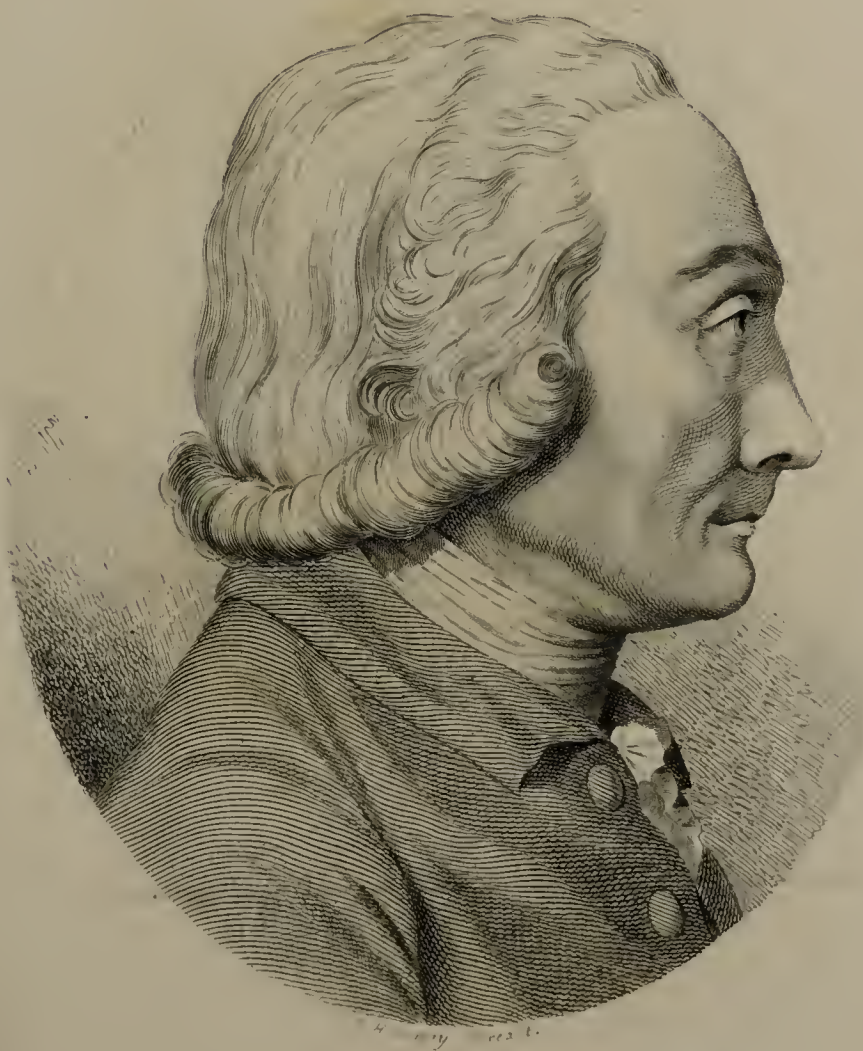
## ADDITION P.

Here a phlegmatic melancholy has the ascendant. This is a fullen humour, sluggish, and loth to yield. The melancholy air of this face proceeds from the lengthened form of the upper part; the under, fleshy and rounded, indicates a soft indolence; but the whole promises, however, a calm spirit, the friend of order and of repose, and the enemy of every species of confusion. You will be struck with the phlegm of this character, if you pay attention to the mouth, and to the contour extending from the ear to the chin; its melancholic propensity is altogether as distinctly expressed by the eye, and by the nose jutting over these thick lips. The nose, taken apart, announces much judgment and reflection.



## ADDITION Q.

A decided propensity to melancholy, but a species of melancholy which I should be tempted to denominate that of penetration. You see, at the first glance, that this is not an ordinary man. The slight choleric-phlegmatic tint, which you discover in his phyfionomy, is absorbed by the melancholic tone of the whole. Fear and distrust are the principal affections of an organization so *religious*; pardon me the expression. A nose like this is the mark of a gentle energy, and of consummate prudence. The eye and the mouth denote a man fit for the cabinet, capable of tracing a plan, and of calculating the result. Nature did not form him for enterprizes which demand great bodily strength, but disposed his mind to feel, with exquisite sensibility, intellectual beauties, and particularly, calmly to relish those whose reality he knows by experience.





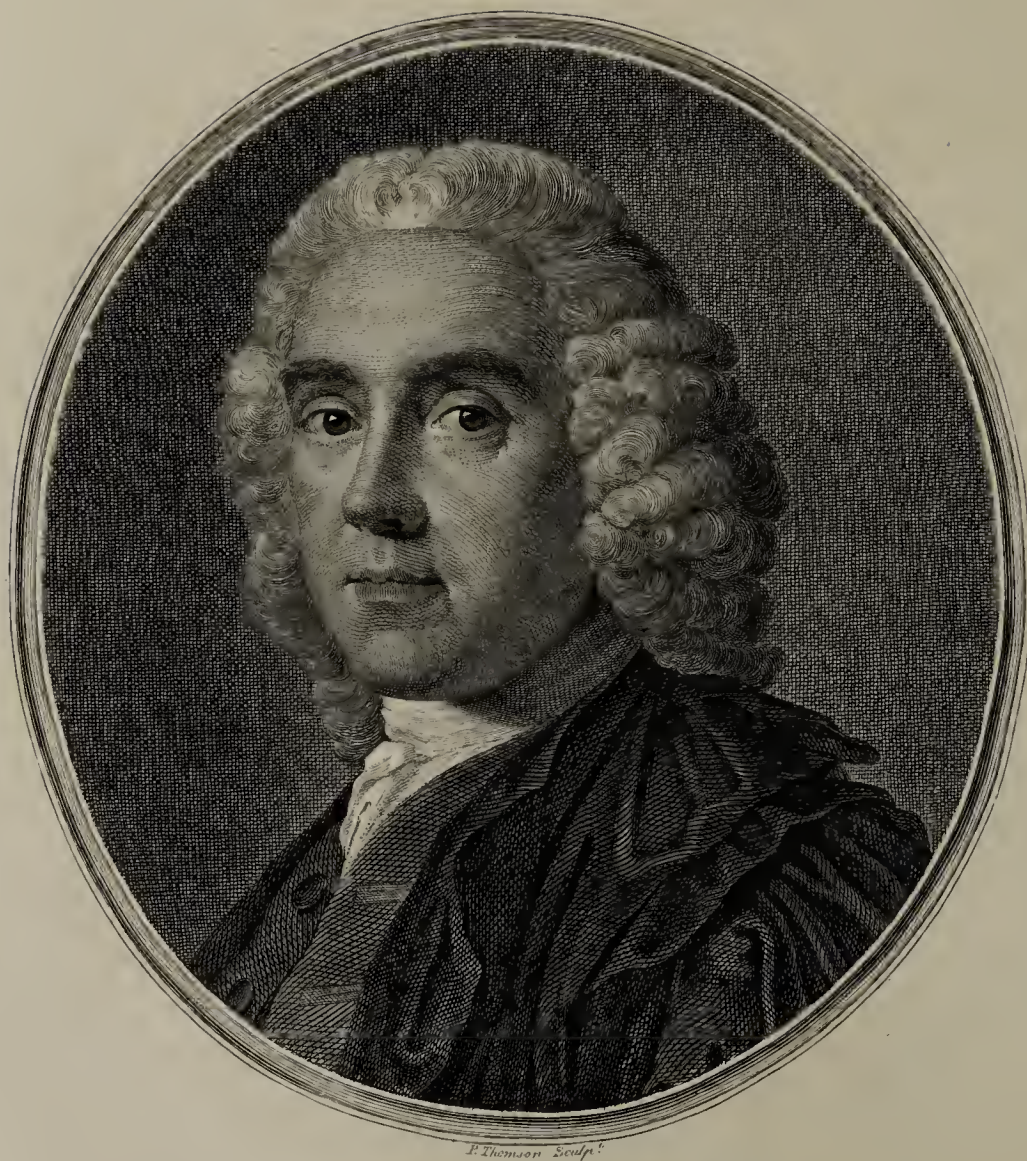
## ADDITION R.

We should be warranted in saying that the temperament before us is very phlegmatic, very sanguine; we should have quite as much reason to say that it is choleric, and, even to a certain point, melancholic. If the copy be exact, the original of this portrait is not a great genius; but neither can he be an ordinary man, and still less a little mind. The forehead inclines to a choleric-sanguine disposition, infinitely happy, and modified by a slight infusion of phlegm. The same holds as to the nose and the mouth; the under part of the face is phlegmatic-sanguine. A calm and manly eloquence flows from these lips. The eyes are too vaguely designed to be in harmony with the forehead: they do not say all that this person would wish them to express. With such a physiognomy, the proprietor must necessarily be a man of probity.









*P. Thomson Sculp.*

**ALEXANDER MONRO, M.D.**

Professor of Anatomy, and Fellow of the College of Physicians, Edinburgh, & F.R.S.

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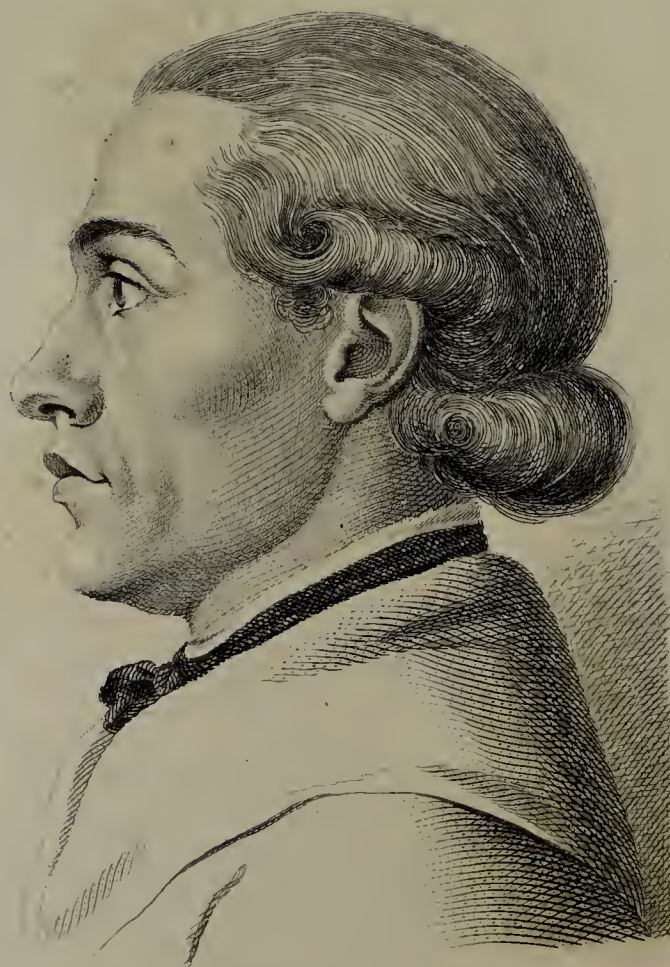
## A D D I T I O N S.

A good, gentle, and peaceable character, of a sanguine-phlegmatic temperament. The goodness is depicted in his eyes; the mouth breathes only peace, and an amiable serenity is diffused over the whole countenance. This man is incapable of giving offence to any one, and who could ever suffer himself designedly to offend him? He loves tranquillity, order, and simple elegance. He takes a clear view of the object he examines; he thinks accurately; his ideas and his reasonings are always equally well followed up: his mind rejects all that is false or obscure. He gives with a liberal hand, he forgives with a generous heart, and takes delight in serving his fellow creatures. You may safely depend on what he says, on what he promises. His sensibility never degenerates into weakness: he esteems worth, find it where he may. He is not indifferent to the pleasures of life; but suffers not himself to be enervated by them. This is not what is usually denominated a great man—but he possesses a much more exalted character; he is the honour of humanity, and of his rank in life. Respectable personage, I know you not; I am entirely in the dark concerning you—but you shall not escape me in the great day which shall collect us all together; and your form, disengaged and purified from all earthly imperfection, shall appear to me, and strike my ravished eye in the midst of myriads.



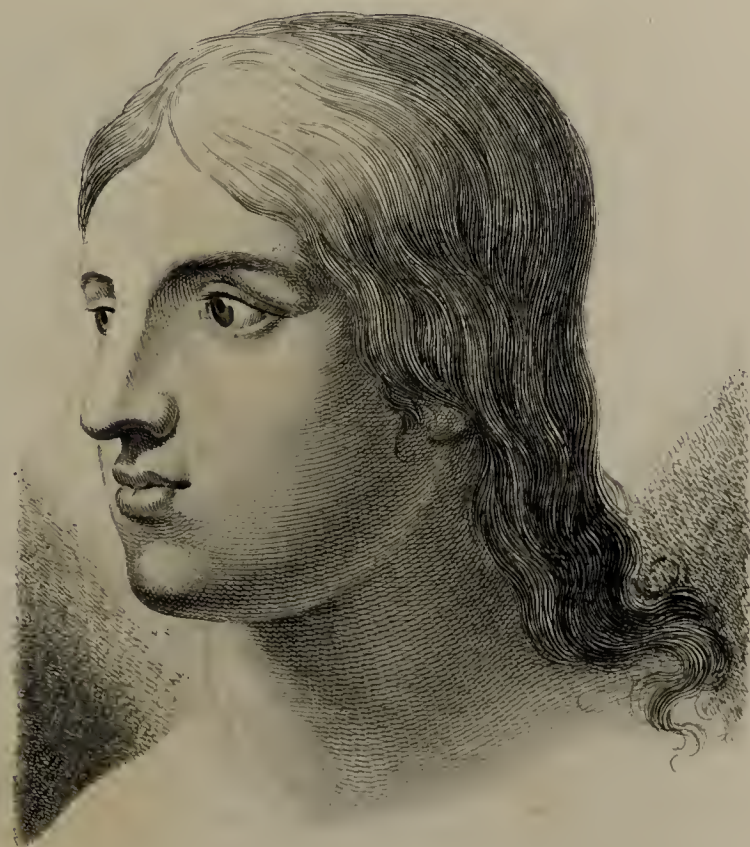
## ADDITION T.

The profile of one of the most solid and respectable men with whom I am acquainted, and who is at once melancholic, choleric, phlegmatic, and sanguine. The melancholic principle, which predominates in this temperament, makes him exquisitely quick-sighted to the slightest imperfections; but if ever he is rigid to excess, it is rather in spying and censuring faults in himself, than in others. Such firmness and moderation—such clearness of understanding and energy of character—so much severity, corrected by so much gentleness—a contempt so decided for the vanities of the world, and, at the same time, so just an estimation of the innocent pleasures of life—that implacable hatred of vice, and that tender affection for the person of the vicious—on one hand, a dignity of reason, rising above prejudice; on the other, a philosophic tolerance, conforming itself, with condescension, to received modes and practices. All this supposes the happiest mixture of the four temperaments, and is a farther confirmation of one of my favourite positions, That melancholy and phlegm are indispensably necessary to genius and true greatness. In the profile before us, the character of the eye is melancholic, and that of the mouth melancholic; a difference which, however, does not in the least mar the harmony of the whole.



## ADDITION U.

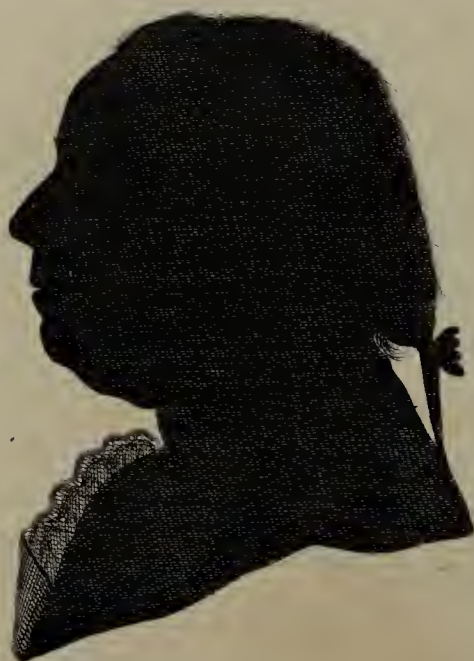
You will be disposed to rank this face among the phlegmatics. The mouth, a little too soft, compared with the other features, and the rather relaxed contour of the chin, would justify your classification. But then what will you say of the forehead and of the nose? Would you expect the calmness and energy, the wisdom and firmness which they express, from a character governed by a predominant phlegm? or else, to which of the other three temperaments will you exclusively refer these qualities? It is an embarrassing question. So much wisdom belongs not to the choleric man; the melancholic is scarcely capable of such a degree of serenity; and the sanguine is, usually, less solid. If you are so fortunate as to fall in with a man whose forehead, nose, and eyebrows, are in such perfect conformity—stand still, accost him respectfully, and intreat his permission to apply to him, when you have occasion, for his good advice.





## ADDITION V.

A choleric-sanguine temperament, and somewhat inclined to phlegm. The lower part of the profile announces, beyond the possibility of being mistaken, the choleric character—a will that must be obeyed, a mind prompt to form designs, active in conducting them, impatient to behold the accomplishment. The sanguine part is characterized by the nose, and by that forehead, so rich in ideas, so qualified to view objects in their true light, and to embrace them in all their extent. The under part is phlegmatic-sanguine. With an organization so energetic, so productive, the man is called to act, and will succeed in the highest sphere of action: he is disposed to minister to the happiness of all around him; but, in order to be happy himself, he must secure the attachment of friends of a sanguine-phlegmatic temperament, and of a sprightly humour.



## ADDITION X.

Here we have a sanguine-phlegmatic temperament. The combined whole of this beautiful phyfionomy announces a man of courage: the contour of the nose indicates a deliberate firmness; the forehead, foundness of understanding and presence of mind.

This is the judgment I pronounced on the profile below, without knowing the original. I have since been informed that it is the image of a celebrated man, equally distinguished by his genius, his actions, and his moral character; of a man who employs as much coolness and prudence in the formation of his plans, as warmth and energy in the execution of them; who, in different quarters of the globe, has signalized himself by his naval exploits, and in his writings has treated, like a scholar, every branch of his profession. Add to this, a noble disinterestedness, an extreme simplicity of manners, an inexhaustible fund of moderation and goodness,—and it must be admitted, that he who unites so many excellent qualities to talents so rare, has the most undoubted claim on public esteem, and the applause of the phyfionomist.





## ADDITION Y.

There are physiognomies which one would be tempted to denominate *petrified*. They are detached from society, they interest no one, participate in nothing, are susceptible of nothing, and with difficulty communicate themselves to others. Firm and unshaken, persons of this sort are neither good nor bad, neither sensible nor stupid; they may be said to have no temperament. But faces such as those I speak of, are infinitely more rare in real life, than in works of art: you find them especially in copies and imitations, made after the antique. The vignette below furnishes an example of it. Firmness without energy, obstinacy without malignity, force without courage—these are the obvious characteristics of this profile: there is nothing ignoble in it; it even seduces by a certain air of greatness, of superiority, and capacity,—and yet one durst not answer for it, that it possesses a single one of these qualities. Every thing here is evidently factitious; half nature, half art; I know not what to make of it.

*Guignon del.*



## ADDITION Z.

Here is one phyfionomy more, whose character is, that it has none. It is a mixture of Nature and Art, of flesh and ftone, of great and infipid traits; in a word, the produktion of a mannerift running after the ideal. Never did Nature form fuch a forehead, nor fuch eyes, nor fuch a nofe, nor fuch hair. All this is without character, without temperament; and were you even to take the lower part for fanguine-phlegmatic, what would you fay of the nofe, the form of which is fo elegant, and which ceafes to be natural, becaufe the Painter has taken pains to play the mannerift? On the firft look, this figure fuggelts the idea of a head of St. John; but examine it clofely, and it finks into the mere mask of a beautiful countenance, unmeaning to the laft degree.





## CONCLUSION.

I feel how imperfect these ideas are, and I acknowledge it; but I was unwilling to repeat what others, before me, have said a thousand times. I will only add, that by means of a *frontometer*, we shall arrive, I hope, at the capacity of finding, for all objects in general, the proper signs, the contours, the lines and character of irritability; that we shall be able to fix the relations between all the contours of the human forehead, and all other forms whatever which present themselves to our eyes, or which influence our feeling.

Let me be permitted, finally, to indicate, in a few words, some of the articles which are still wanting to my Fragment, and to propose some questions, the solution of which I refer to the experience of *wise* and *good* men.

1. Is man able, and ought he, to subdue entirely his natural temperament, or labour totally to destroy it? Is the case of our temperament at all different from that of our senses and of our members? And just as every creature of God is good in its principle, is not every particular faculty of that creature good also? Does Religion exact more than the shunning of excess, that is, the moderating of such of our desires as cramp or prevent the exercise of other useful faculties? Does it demand more than the *exchange of the objects of our passions*?

2. In what manner ought a choleric father to treat and direct his choleric son? a sanguine mother her melancholy daughter? a phlegmatic friend his choleric friend? In a word, in what manner ought one temperament to comport itself toward another temperament?

To

To this I shall succinctly reply, that the establishment of immediate relations, between two contrary temperaments, ought, as much as possible, to be avoided: that it would always be proper to contrive for them the intervention of a third, to act as mediator. A choleric man ought never to treat with another choleric person, without the aid of a phlegmatic-sanguine. The sanguine will injure himself by forming a connection with one equally sanguine. A temperament very choleric will fatigue the phlegmatic, till he is completely exhausted, by exciting in him a tension too violent. Take care not to bring together the sanguine and the melancholic; and place not this last by the side of a choleric person, without securing the mediation of a sanguine-phlegmatic.

3. What temperaments are the most predisposing to friendship? Which suit each other best in the married state? I would choose the sanguine-phlegmatic for the matrimonial union: the choleric-melancholic is most adapted to friendship.

4. Which are the temperaments that cannot immediately subsist together? It is absolutely necessary that the choleric should be separated from the choleric, but each of the other temperaments may agree with its like.

5. What can, and what ought to be demanded of each temperament? What kind of employment and of recreation will you assign it? What friends, or what enemies would you wish to procure for it, in the view of either exciting or repressing its passions? I will not decide the question, but I could wish it were determined by connoisseurs, who have studied the human heart more profoundly than I have. I shall only say in general, that you ought never to exact of any temperament whatever, neither immediately, nor too frequently, nor too long at once, things which are diametrically opposite to it: you ought as little to propose to the temperament what is too much



in conformity with it. In the former case, it is discouraged; in the latter, it becomes careless. There is no virtue in following the impression of the temperament, but a continual struggle against it is highly dangerous.

6. Is there in the same temperament a bad quality which is not compensated by a good one?—I believe not.

7. What are the distinctive traits of the physiognomy for each temperament, in different ages and sexes?—The melancholic temperament gradually hollows and contracts the features of the face; the sanguine always shrivels them more; the choleric bends and sharpens them; the phlegmatic flattens and relaxes them.

## C H A P. II.

*Of the* STRENGTH *and* WEAKNESS *of* CONSTITUTION.

WHAT we call *strength of body*, is that natural faculty of man, in virtue of which he acts powerfully, and without effort, upon another body, without easily yielding himself to a foreign impulsion. The more a man operates immediately, and the more difficult it is to move him—the stronger he is; the less he is able to operate, and the less resistance he can make to the shock of another body—the more weak he is.

Strength may be divided into two sorts; the one *calm*, the essence of which consists in immobility; the other *lively*, which has motion for its essence; that is, it produces motion, without yielding to it. The latter may be exemplified by the elasticity of the spring; the former, by the firmness of the rock.

I put in the first class of strong persons those whom you may denominate *Herculeses*, in whom every thing announces the most robust constitution: they are all bone and nerve: their stature is lofty, their flesh is firm and compact; they are pillars which cannot be moved.

Those of the second class are of a complexion which has not the same firmness, nor the same density; they are less corpulent and massy than the preceding, but their power unfolds itself in proportion to the obstacles which oppose them. If you struggle against them, if you attempt to repress their activity, they stand the shock with a vigour, and repel it with an elastic force, of which persons the most nervous would hardly be capable.

The natural strength of the elephant depends on his bony system; irritated or not, he bears enormous burdens; he crushes, without effort, and without intending it, whatever happens to be in his way.

The



The strength of an irritated wasp is of a very different kind ; but these two kinds of strength suppose solidity of the fundamental parts, and the same solidity in the whole.

The softness of bodies destroys their strength.

It is easy, then, to form a judgment of the primitive strength of a man, from the softness or the solidity of his complexion. In like manner also an elastic body has distinctive signs, which prevent its being confounded with a body non-elastic. What a difference between the foot of the elephant and that of the stag, between the foot of a wasp and that of a gnat !

Solid and calm strength manifests itself by a well-proportioned stature, rather too short than too tall ; by a thick nape, broad shoulders, a face rather bony than fleshy, even in a state of perfect health.

I add some other signs which announce this species of strength. A forehead short, compact, and even knotted—frontal sinuses well marked, not too prominent, and which are either entirely smooth in the middle, or with deep incisions ; but whose cavity ought not to be limited to a simple flattening of the surface—eyebrows bushy and close, placed horizontally, and which approach near the eyes—sunk eyes, and a determined look—a nose broad, firm, bony near the root—contours straight and angular—the hair of the head and that of the beard short, curled, and thick—small teeth, somewhat broad, and well set—close lips, and the under one jutting out, rather than drawn in—a broad prominent chin—the occipital bone knotty and projecting—a bass voice—a firm step.

The elastic strength, the lively force, which is an effect of irritation, ought to be observed in the moment of activity ; but you must take care to make abstraction of the signs of this activity, when the irritated strength shall be reduced to its state of rest. We say then, that a certain kind of body, which in a state of inactivity is capable of so little, which at that time operates and resists so feebly, may be irritated and stretched

stretched to such a point, is capable of acquiring such a degree of vigour. It will be found that this species of strength, which is roused by irritation, resides, for the most part, in a slender body, rather tall, but not too much so, and at the same time more bony than fleshy. You will almost always observe persons of this sort to have a pale complexion, inclining to brown; rapid movements, though somewhat stiff; a step firm and hasty; the look fixed and piercing; lips finely formed, slightly but exactly joined.

The following indications are those of weakness. A tall stature without proportion; much flesh and little bone; tension of the muscles; a timid countenance; a flabby skin; the contours of the forehead and of the nose rounded, blunted, and, above all, hollowed; a little nose and small nostrils; a short and retreating chin; a long cylindrical neck; a motion either very rapid, or very slow, but, in either case, no firmness of step; a gloomy look; depressed eyelids; an open mouth; long, yellowish, or greenish teeth; a long jaw, with a joint close to the ear; the flesh white; fair, soft, and long hair; a shrill voice, &c.





## ADDITION A.

Were you entirely destitute of a physiognomical knowledge, you could not but perceive in this profile the strength of a *Hercules*. That forehead which retreats so little, accompanied with a sinus so great, the thickness of the nape, the bushiness of the beard, all bear the same impress. But it is not strength alone which distinguishes this head. There is blended in it a *voluptuous indolence*, and this appears more particularly in the contour of the forehead, and in the arch of that depressed nose. The eye, the close mouth, and the chin, indicate even *refinement in pleasure*. To characterize a triumphant strength, an energy ever active, a man who accomplishes whatever he pleases, the face, and especially the forehead, ought to be more square.



## ADDITION B.

This is one of those *square* heads of which I have just now been speaking. It would be the complete image of strength, if the nose were a little broader. It is a face of brass; you see in it manly courage, and a beautiful combination. A man like this is not only immoveable himself, but is also capable of bearing down and crushing every thing that resists him. On the other hand, he possesses a certain fund of goodness: he never will provoke any one, and will rest satisfied with repelling the attacks made upon him. Real strength loves to practise indulgence: it despises an impotent adversary, and laughs at frantic malignity. Here the expression of energy is perfectly visible in the hair and in the beard: the forehead has as much wisdom as solidity: it is less prolific than the preceding, but it announces a mind more profound, and which will not easily suffer the objects, it has once laid hold of, to escape.





## ADDITION C.

This strength reaches not that of *Hercules*; you will remark in it more roughness, more ferocity, and less precision. I would call it an *indestructible* strength, which, once roused, proceeds to the most extreme violence. Compared with our two *Herculeses* of the preceding Additions, the forehead is less productive than the first; neither has it the wisdom of the second. However lofty and however bony it may be, it can only contain a mind obstinate, contracted, incapable of embracing objects in all their extent. The eyebrows announce neither judgment nor reflection; at most, a passionate heat, which easily and frequently changes into frantic rage: this expression is further strengthened by the manner in which the eyebrows sink. The nose is ridiculously compressed towards its root: replete with sense, in other respects, it promises a prolific character, but always irritable in the extreme. The eye is less ferocious than the eyebrow, and less energetic than the forehead. The mouth bears the impress of a singular species of malignity; it presents a mixture of goodness bordering on folly, and of caustic bitterness which transcends the bounds of malice. The chin and neck are inflexibly stiff. The hair does not suit that face of brass, and is not much in harmony, except with the look; but the extreme precision of the ear fully retraces the character of the forehead, of the chin, and of the neck.







*J. Kellomay Duxit.*

MARS.



## ADDITION D.

A brazen face of another species. It has greater dispositions than the preceding: the forehead denotes more wisdom and more firmness; the arch of the eyebrows, inexorable harshness. The eyes are choleric to the highest degree. The nose here, likewise, is too much compressed toward the root: this fault diminishes the expression of strength, and adds to that of passion. That excepted, this part is less energetic and less intelligent than in the other head; but the mouth is so much the more manly and more eloquent. The hair may serve as an emblem of invincible strength, but the drawing of it is so violently exaggerated as to insult Nature.

I place below, by way of contrast, a profile whose air and humour have nothing martial, and the happy form of which indicates, in every respect, a man replete with ingenuity, delicacy, and reflection: I pronounce him a profound Thinker, who excels in analysis, who expresses himself well, and writes elegantly. Compare, I do not say the forehead, the eyes, the nose, and the mouth—the hair only. In the large print, every thing announces the most violent character; in the vignette, you find the gentle energy of sentiment and understanding.



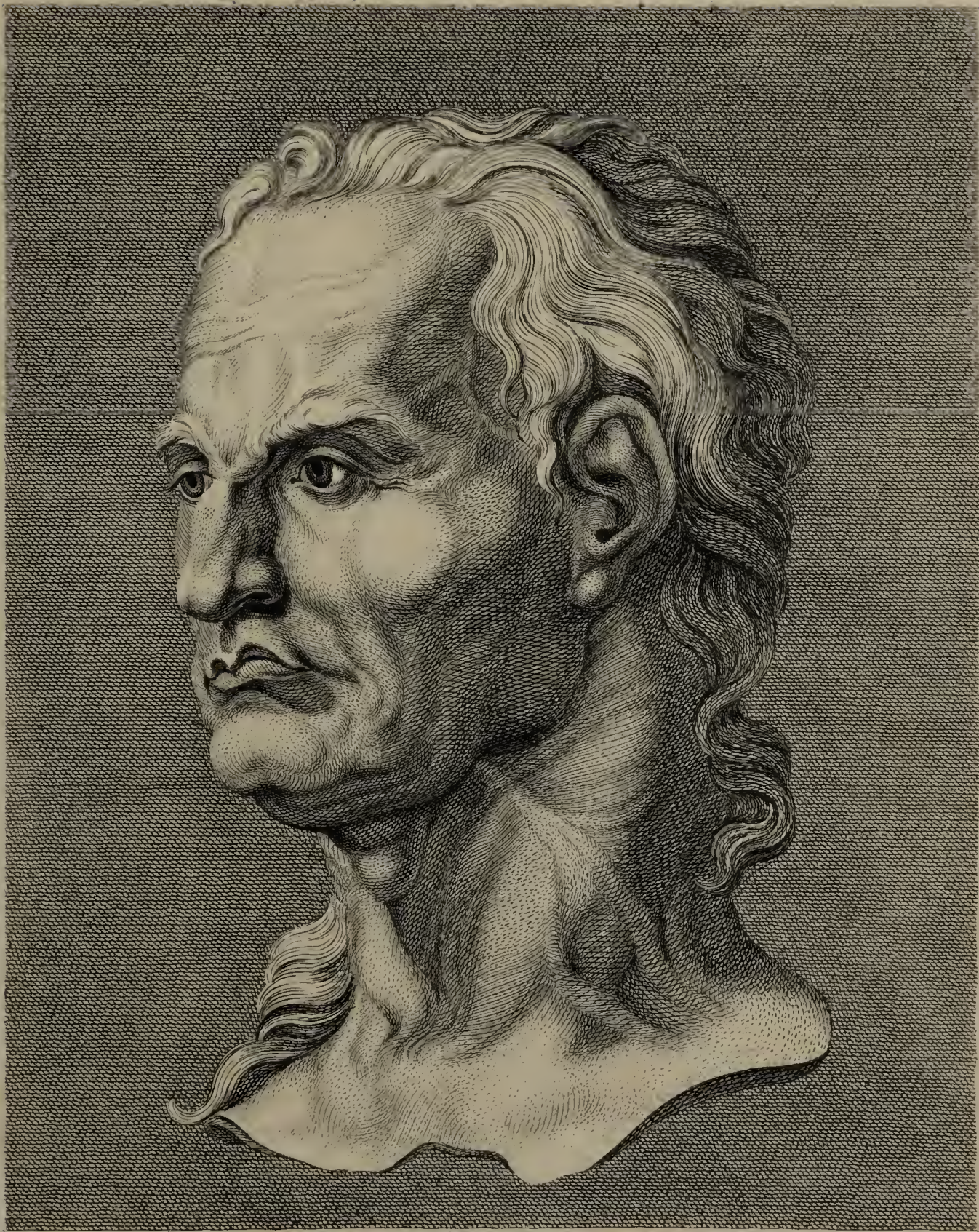


## C H A P.   III.

*Of the STATE of HEALTH and SICKNESS, or an ESSAY on*  
SYMPTOMS.

WE want a symptomatic system for every state of health and sickness, founded on the rules of Physiognomy and Pathognomy. An undertaking of this kind far exceeds my ability; but I should like to see it executed by an intelligent Physician. To him I would recommend it, to trace the physiological characters of the different diseases to which every constitution, every body, might be particularly disposed. I am ignorant, to a very great degree, of every thing relating to the knowledge of diseases, and of the signs which are proper to them; nevertheless, from the little I have seen and observed in this way, I think I may venture to affirm with confidence, that, on carefully studying the solid parts and the contours of a great number of sick persons, it would not be absolutely impossible to perceive, and to indicate beforehand, in a state of perfect health, the characters of the diseases, even the most dangerous, to which the body is naturally inclined. Of what utility would such a system be; a *Prognostic*, founded on the nature and structure of the body, for every possible or probable distemper! What infinite benefit would be the result, if the Physician could say to a man in health, with a probability approaching to certainty, ‘According to the natural order of things,  
‘ you





*J. Holloway Delin.*

STRENGTH.





‘ you have reason to be apprehensive of such a disorder: make use  
 ‘ of such and such precautions. It is with the consumption and the  
 ‘ fever, as with the small-pox; the germ of them is within us, and  
 ‘ may disclose itself in such a manner: thus and thus you must act  
 ‘ to prevent the effects of it.’ A System of Dietetics, raised on the  
 foundation of Physiognomy, would be a work worthy of you, illustrious *Zimmermann*!

With what skill does this great man characterize, in his admirable *Treatise on Experience*, the state of the different maladies produced by the passions! My Readers assuredly will not blame me for inserting, in this place, some passages which contain excellent symptomatic remarks, and which prove to what a degree that Author is conversant in this subject. I begin with a very interesting extract from Chap. VIII. of Part First. ‘ The Physician who is a man of observation, examines the physiognomy of diseases. This physiognomy  
 ‘ communicates itself, it is true, to the whole extent of the body;  
 ‘ but the signs which enable us to form a judgment of the nature of  
 ‘ the disease, of its changes and progress, are particularly perceptible  
 ‘ in the features and in the air of the face. The patient has frequently the mien of his disease: this is visible in burning, hectic,  
 ‘ and bilious fevers, in the green sickness, in the jaundice, in atrabilarious, and in worm complaints.’ (Ignorant as I am in medicine, I have frequently discovered in the physiognomy the indication of the solitary worm.) ‘ This mien of which I speak, cannot possibly  
 ‘ escape the least attentive observer, especially in the ravages of the  
 ‘ venereal disease. In violent fevers, the more that the face loses  
 ‘ its natural air, the greater is the danger. A man whose look was  
 ‘ formerly gentle and serene, and who, with his face all on fire, fixes  
 ‘ a disturbed and wild eye upon me, always fills me with apprehension of a deranged understanding. At other times, and in inflammations



‘ mations of the lungs, I have seen the face turn pale, and the look  
 ‘ ramble, at the approach of a paroxysm which chilled the patient  
 ‘ with cold, and even left him insensible. Disturbed eyes, pendent  
 ‘ and pale lips, are bad symptoms in hot fevers, because they suppose  
 ‘ extreme debility: there is very great danger when the face falls  
 ‘ suddenly. There is a tendency to mortification when, in inflam-  
 ‘ matory cases, the nose becomes pointed, the complexion lead-  
 ‘ coloured, and the lips blueish. In general, the face frequently  
 ‘ announces the state of the patient, by signs which appear nowhere  
 ‘ else, and which are highly significant. The eyes alone furnish us  
 ‘ with innumerable observations. *Boerhaave* examined those of his  
 ‘ patients with a magnifying glass, to see if the blood ascended in the  
 ‘ small vessels. *Hippocrates* considered it as a bad symptom, when  
 ‘ the eyes of the patient shunned the light; when involuntary tears  
 ‘ flowed from them; when they began to squint, when the one ap-  
 ‘ peared smaller than the other; when the white began to redden,  
 ‘ the arteries to grow black, to swell, or to disappear in an extra-  
 ‘ ordinary manner. (p. 432.) The motions of the patient, and his  
 ‘ posture in bed, ought equally to be placed in the number of dis-  
 ‘ tinctive signs. You frequently see the patient raise his hand to his  
 ‘ forehead, fumble in the air, scratch the wall, pull about the bed-  
 ‘ clothes; and all these motions have their signification, as they have  
 ‘ their cause. The posture of the sick person is analogous to the  
 ‘ state in which he finds himself, and, for that reason, merits parti-  
 ‘ cular attention. The more incommodious his situation is, in an  
 ‘ inflammatory disorder, the more it enables us to form a judgment  
 ‘ of the agitation he undergoes, and of the danger which threatens  
 ‘ him. *Hippocrates* has gone into all these details, with an accuracy  
 ‘ altogether satisfactory. The more the posture of the patient ap-  
 ‘ proaches that which was habitual to him in a state of health, the  
 ‘ less

‘ less is his danger.’ I here insert, by the way, a remark of our Author, which appears to me replete with sagacity. ‘ *Swift*,’ says he, p. 452, ‘ was lean as long as he was a prey to ambition and every species of mental disquietude. He afterwards entirely lost his reason, and then he became plump again.’

Mr. *Zimmermann* gives an admirable description of envy, and of the ravages which it commits on the human body. ‘ The effects of envy begin to appear even in children. Under the influence of this propensity, they become lean and languishing, and frequently fall into a marasmus. In general, envy disorders the appetite, it occasions unquiet sleep and febrile convulsions; it saddens the mind; it produces a peevish, impatient, and restless air: it has a tendency to produce an oppression of the lungs. The good name of another is suspended, like a sword, over the head of the envious person: he is continually contriving to torment others, and he is his own greatest torment. Observe him, even in his moments of gaiety: it departs from him, the moment his demon begins to work, as soon as he feels himself unable to repress that merit to which he cannot rise. He then rolls his eyes, contracts his forehead, assumes a gloomy, sullen, pouting air.’ Vol. II. Chap. XI.

The Authors who have written most on Symptoms, and whom Physicians most frequently quote, are *Aretæus*, *Lemnius*, *Emilius Caspary*, *Wolff*, *Hoffmann*, *Wedel*, *Schröder* the Father. I have likewise seen two good Dissertations on the same subject: the one by *Samuel Querswaldt*, *de prosoposcopia Medica*, Leipzig. 1784: the other by the celebrated *Stahl*, *de facie morborum indice; seu morborum æstimatione ex facie*; Halle, 1700. But the best composed treatise we have in this way, the most interesting, and most complete, is *Thomæ Fieni, Philosophi ac Medici præstantissimi, Semiotica, sive de signis medicis*; Lugduni,



1664: yet this ingenious Author has glanced very slightly on the prognostics to be drawn from the figure of the body; though, in his Diagnostics, he attaches himself to it more than other writers have done.



## C H A P. IV.

*Of YOUTH and OLD AGE.*

## 1.

YOUTH extends and develops the body, Old Age contracts and shrivels it: the former moistens it, and diffuses warmth over it; the latter dries and freezes it. In youth the body is erect and elevated; in old age it bends and sinks.

## 2.

The physiognomy of youth discovers what we shall be, that of old age what we have been; but it is much easier to reason from the past than to predicate of futurity. The bony system being my principal guide, and the bones not being as yet marked with sufficient strength, not yet sufficiently consolidated in youth, I will frankly confess that I have frequently much difficulty to know the character of the grown man from the features of the youth; the character of the woman from the traits of the girl. It is not easy to satisfy one's self in these comparative judgments, when they must be deduced only from the rules of Physiognomy, and from the contours of the body, taken in a state of rest; the thing, however, is not impossible.

## 3.

‘ The first years of youth,’ says Zimmermann, ‘ contain the natural history of man. They unfold the faculties of the soul; they discover the first principles of our future conduct, the traits which  
fruit



‘ suit every temperament. Mature age disposes a mind of the utmost  
 ‘ candour to dissimulation, or, at least, it produces in our ideas a  
 ‘ certain modification, which is the effect of instruction and expe-  
 ‘ rience. Years successively efface even the characteristic signs of  
 ‘ the passions, whereas youth presents the most positive indications  
 ‘ of them. As long as the man preserves his primitive dispositions,  
 ‘ he changes not, and is incapable of playing the impostor under a  
 ‘ borrowed colouring. The youth is the work of Nature, the grown  
 ‘ man is modelled by Art.’

## 4.

My dear Zimmermann! this passage contains both truth and falsehood. I perceive, it is true, in the face of the young man, the *mask* which has served as a basis to his constitution, but it is very difficult to discover in it the form of the future adult.

## 5.

Youth, just as old age, has its passions and its faculties. These, though dependant one upon another, are frequently in contradiction in the same individual, and their developement alone can draw out the traits which characterize them. The grown man is, after all, only the youth viewed through the microscope: thus I read more distinctly in the face of the adult, than in that of the boy. I admit that dissimulation may conceal a great many things, but it changes not the form. The marked, consolidated, and strengthened features of the grown man are, to the Physionomist, a preservative too efficacious against mistake, to permit the tricks of dissimulation to betray him into error. The disclosure of the faculties and of the passions adds to the first sketch of the physiomy a design more bold, deeper shades, and a more steady colouring, which never appear before the age of virility.

## 6. The

## 6.

The phyſionomy of a young man frequently announces what he will be, or what he will not be: but he muſt be a great connoiſſeur, and a moſt expert obſerver indeed, who ſets himſelf up for a judge of the future character in every given caſe.

## 7.

Undoubtedly when the *form* of the head is beautiful, ſtriking, and well-proportioned, when the parts which compoſe it are of a ſtructure ſolid, and yet fine, when, moreover, it is boldly deſigned, and not too faintly coloured—it can hardly ſuppoſe an ordinary man. This I know, and I know beſides, that if the form of the head be irregular, and eſpecially oblique or bent, if the deſign of it is either too relaxed, or too ſtiff, it certainly promiſes no great things; but how many variations does the form of the face, and even its bony ſyſtem, undergo in youth!

## 8.

Much is ſaid of the candour, of the frankneſs, of the ſimplicity, and of the ingenuouſneſs of phyſionomies in infancy and early youth; but when one is in the habit of living always with children, of being employed about them, and of ſtudying them attentively, one is ſoon convinced, that it is a matter of the laſt difficulty to read their features aright. The ſlighteſt accident, an emotion, a fall, ill uſage, is frequently ſufficient to derange, in its principle, the moſt ſtriking and the happieſt phyſionomy, and yet this change may not be communicated at firſt to the whole form. That ſtill beautiful, always flatters; you ſtill ſee in it a forehead intrepidly firm, eyes deep and penetrating, a mouth ſweet and flexible—but a ſlight mixture has diſturbed that look, formerly ſo ſerene—but the mouth has contracted



a small obliquity, scarcely perceptible, and which, perhaps, appears only at intervals—no more is wanting to degrade the phyfionomy of this hopeful young man, fo that you can hardly know him to be the fame perfon, till, at length, the progrefs of years have brought on a total contraft in the features.

## 9.

The eye of the Divinity alone can perceive in the fimple and ingenuous phyfionomy of the young man, or, rather, of the infant, the traces of paffions ftill concealed. He alone can diftinguifh thofe fignatures, which, marked at firft flightly on the face of the youth, impreffes themfelves more deeply afterward at the age of maturity, and will produce at laft, in old age, an entire relaxation of the mufcles. The phyfionomy of my youth, how different it was from that which now I wear! What a change in the form, and in the features, and in the expreffion of the whole!

*O mihi præteritos referat ſi Jupiter annos\*!*

But if the age of the paffions quickly fucceed the age of innocence, Reafon comes afterwards to bring us back to the path of virtue, and ſhe, in her turn, promifes us an eternal recompence, after a ſhort and tranſitory life is at an end. Shall the veffel fay to him who formed it, Why haſt thou made me thus? *I am little, but I am I.* He who created me, deſtined me to be a man, and not to remain an infant. Why then call back a youth paſſed in thoughtleſſneſs and ignorance? Placed in the poſt aſſigned me, I will no longer look backward, and will not regret my having eſcaped from a ſtate of childhood. The mafculine energy which fuits the grown man, and the ſimplicity of heart which is the bleſſed portion of infancy—

\* O heavenly Powers, bring back my waſted years!

these are what I would wish to unite; this is the great object of my pursuit; and may God grant that my efforts to attain it prove successful.

## 10.

The oblique and irregular traits which frequently disfigure the phyfionomy in early youth, recover and re-establish themselves, if, in proper time, you grant to your pupil a suitable liberty, if you deliver him betimes from the oppressive yoke of those teasing pedants who exact from him things above his capacity, attainments reserved for a maturer age. His features, I say, will re-establish themselves, if you put him under the direction of an enlightened guide, who has sense to discover talents, and to turn them to good account.

## 11.

The most beautiful forms, and the happiest phyfionomies, are sometimes disfigured on the approach of manhood; but this deformity is very transient, and ought neither to render parents uneasy, nor to discourage them. It should only inspire them with greater vigilance, engage them to treat their children with gentleness, and even to conceal from them the degradation which they perceive. After a space of two years, the beauty of the young man will re-appear, provided his morals have not been entirely corrupted.

## 12.

A great number of phyfionomies, which in infancy and in youth were disagreeable, and even shocking, change, with time, to a wonderful advantage. When once the features are arranged, when all the parts have been consolidated in their just proportions, when the character has acquired sufficient consistency to efface foreign impressions, when bodily exercise has strengthened the constitution, and  
when



when the heart and understanding have been formed by a commerce with persons of worth—it very frequently happens that the adult has no longer any resemblance at all to his former self.

13.

The arrangement of the teeth is one of the most certain indications for discovering the turn of mind, and especially the moral character of young persons.



## A D D I T I O N S.

In order to illustrate the doctrine by examples, I shall run over the different ages of human life, from infancy to old age, and shall lay before the Reader a series of Prints, which will furnish us, I hope, with abundant matter of useful observation and application. I have already said, and I repeat it, that every Chapter of my Work might become the subject of a large Volume. The knowledge of man, or what with me is the same thing, Philosophy and Religion, the knowledge of what is good, that of God himself, cannot be promoted more directly, and more immediately, than by the individual study, and the exact analysis, of every thing belonging to humanity. Nothing is better calculated to exercise the eye and the understanding of the observer—nothing tends more to illuminate the mind, and better enables us to catch the difference of characters, than the discernment of the infinite varieties which appear in the human species, considered under a multitude of forms, which are themselves so endlessly diversified; nothing contributes so much to the perfection of language—nothing is more interesting, more useful, and more instructive for the commerce of life—and nothing can so much exalt and ennoble our enjoyments.



## ADDITION A.

HORUM EST REGNUM CÆLORUM\*.

A Print after *West*, to which I shall once more refer in the sequel. If the phyſionomy does not appear ſo animated as it ought to be, the Copyiſt is to blame. This child, replete with innocence and candour, is raiſing his eyes to JESUS CHRIST, ſees and hears only him. The mouth is too harſh and too open for the degree of attention indicated by the attitude in general, and particularly by the form of the eye. Attending to proportion, the noſe is likewise too marked, too little infantine; but it neceſſarily ſuppoſes much ſweetneſs and ingenuouſneſs, a heart upright, pure, and generous, a judgment ſound and clear. The forehead, conſidering its poſition and its contours, promiſes neither profound thought nor enterpriſing courage. The eye announces a conception extremely rapid, an aſtoniſhing capacity to ſeize, I had almoſt ſaid, to devour beauties which affect the ſenſes. The ſame character may be traced in the contour of the occiput. The chin is a little too voluptuous; but I diſcern in the whole the expreſſion of that beautiful ſimplicity, of that divine ſentiment, which detaches the ſoul from the things of this world, and ensures to it a participation of the bounty of a Father in Heaven.

\* "Of ſuch is the Kingdom of Heaven." *Matt. xix. 14.*





Painted by Henry Martin Esq. F.R.S.

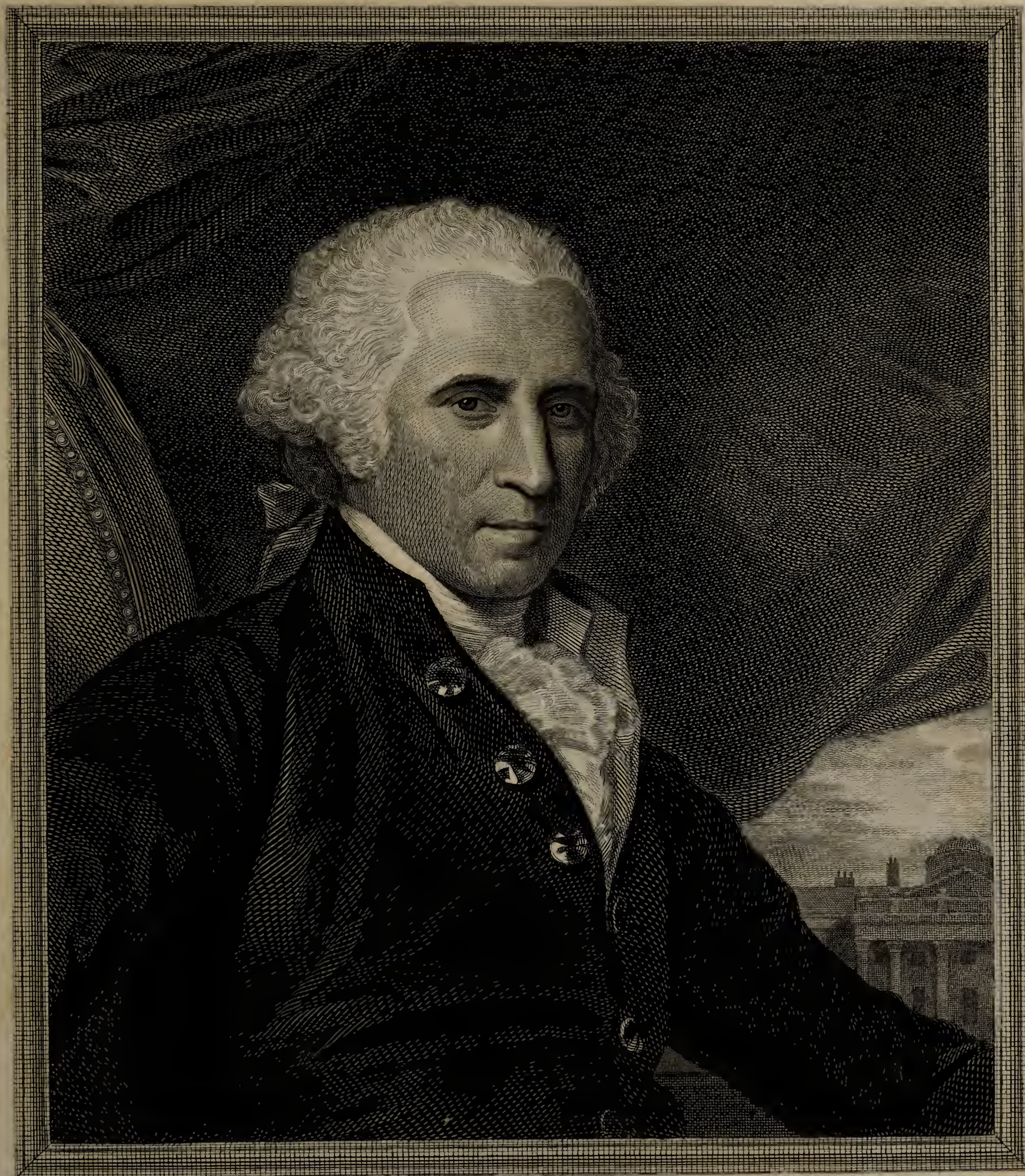
Engraved by J. Holliday

*"Of such is the Kingdom of Heaven." Mat. C.19.V.14.*









Ben<sup>th</sup> West Esq<sup>r</sup> P<sup>r</sup>A. p<sup>ro</sup>u<sup>o</sup>

T. Holloway sculp<sup>t</sup>

BENJAMIN WEST ESQ<sup>r</sup>.  
 (President of the Royal Academy)  
 and Historical Painter to his Majesty.





## ADDITION B.

A Figure truly infantine, but in which the strength of twenty years is visibly concentrated. However childish the form, every thing in it however announces the vigour of a Hercules. The face is fleshy, but it is a flesh which has the hardness of brass. This youth is choleric-fanguine to the highest degree; he cannot possibly have sprung from feeble parents, nor been born in a mean condition. Had we the means of settling the degrees of obstinacy, according to the different conditions of life, from the Constable up to the Magistrate, and from the Magistrate up to the Monarch, I would ascribe to the being before us the inflexible will of a *Despot*, inexorable firmness, founded on energy of character. Of this the forehead and chin are sufficient indications.





## ADDITION C.

## HEADS OF BOYS.

Twelve profiles, between which you may, perhaps, on the first glance, perceive a certain air of resemblance, but which differ immensely in point of character. There is not one of them which excites my admiration; and the Reader will, probably, think as I do, after he has attentively examined them one by one.

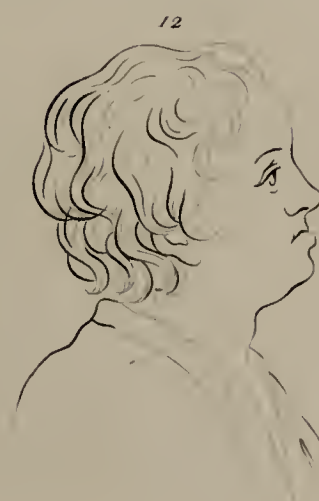
1. Phlegmatic-melancholic, perfectly good-natured, but of a feeble character. With much gentleness and modesty, docility and reflection, he is inclined to doubt and mistrust.

2. This profile presents a singular mixture. The forehead indicates an obstinacy which appears to be the effect of a narrow mind; the nose discovers judgment at bottom; the eye, mouth, and chin, announce good nature bordering on weakness.

3. Much weaker still than the preceding, more waggish in his mirth. The over obtuse contour of the passage which joins the nose to the mouth, gives to the whole a childish air. The forehead promises more flexibility and docility than that of No. 2.

4. If the chin were more analogous to the part between the nose and the mouth, and if the forehead retreated a little more a-top, this physiognomy would certainly be much above the common. Such as it is at present, it appears fixed for life: it will be difficult, if not impossible, to ennoble it.

5. The forehead is very well, without having any thing remarkably distinguished, and that eye too is not ordinary. A nose so violently turned up is not in nature; were it less exaggerated, I should call it  
judicious.







judicious. The mouth of this boy is too intelligent for his age ; it entirely ceases to be childish.

6. The forehead is not so good as the preceding, the eye more cunning. The mouth is not young enough, and, notwithstanding the disagreeable contrast which results from it, it preserves an air of wisdom and goodness.

7. Though the upper part of the face indicates a feeble character, you cannot help observing in all the rest, and particularly in the mouth, an expression of candour, gentleness, and dignity.

8. A part of the contour of the nose excepted, this physiomy is completely stupid. A forehead whose profile appears rounded, and which advances a-top, is always a certain mark of stupidity.

9. Premature reason, but proceeding on false principles ; obstinacy scarcely belonging to that age ; a mixture of weakness, stupidity, and indolence.

10. Complete stupidity and harshness, if you except the eye.

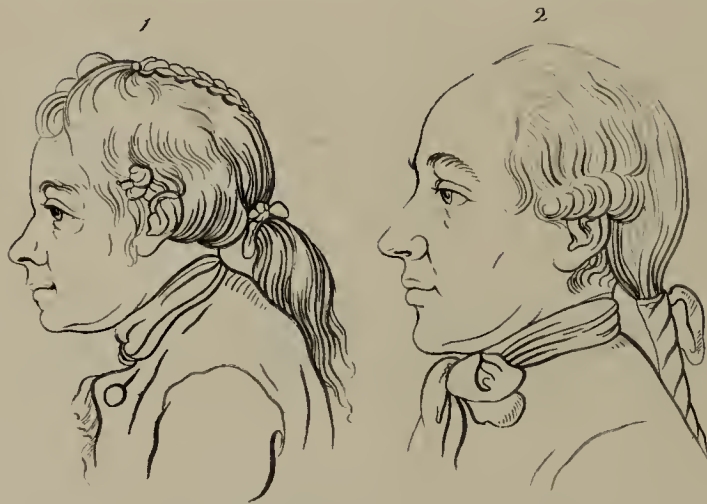
11. A physiomy of the superior kind, and which almost superabounds in the reasoning powers. I perceive here the man designed for the cabinet.

12. The nose, taken by itself, supposes judgment, but every thing else is mere phlegmatic stupidity.

The two profiles of the vignette discover capacity and good sense. Cover forehead 1, the under part of which especially is drawn without truth and correctness—and you will read in that handsome physiomy, a mind ingenious and open, a character gentle, tranquil, and generous. The forehead and the nose of 2, promise a man more decided, and who is more directed by reason in the judgments which he pronounces. Persons of this sort have an aptitude



for every thing. Employ them in business, make Preceptors, Professors of them, they will succeed every where. They examine objects with clearness, and with solidity: they measure them by the proper standard.



## ADDITION D.

Here are, with a few slight alterations, the twelve heads of the preceding plate, reduced, and ranged in a different order. Most of them are still caricatures: some are passable, but not one of them is distinguished by extraordinary faculties. Examine them once more separately, and with a very small effort of attention, you will allow that I am in the right.

1. Is a stayer boy, who is not destitute of talents.—2. Has a good heart, but a weak understanding.—3. Rises a little above mediocrity; I allow him a retentive memory, but I must, nevertheless, accuse him of obstinacy.—4. Weak, pining, querulous, and yet thoroughly good.—5. Harshness and stupidity.—6. A character tender, good, and generous, though too weak.—7. A fullen, contracted, and obstinate mind.—8. Stupid and good.—9. Indolent and stupid.—10. The upper part indicates premature reason; the under, a weak character.—11. Simple and frank, brave and bold. This look is replete with sense; it wants very little to be that of an extraordinary man; but this *little* frequently does *every thing*.—12. Reason above his years, which, for want of being directed by knowledge, degenerates into obstinacy.





## ADDITION E.

## Two Boys.

The same face twice represented. You will remark in the first more gentleness, cordiality, and delicacy; in the second, more energy and vigour. Both the one and the other denote a manly and generous character. Such a look necessarily supposes quickness of conception, a clearness of understanding which admits of no ambiguity or confusion. The eyes and eyebrows announce superior dispositions, a greatness almost heroic: in the first head, these parts approach to the sublime. The nose in both promises a good and honest heart, without much strength of mind, and without eminent qualities. What we perceive or conjecture of the forehead, indicates an excellent memory, and firmness—more clearness, however, than sagacity.





*J. Holloway Delin.*

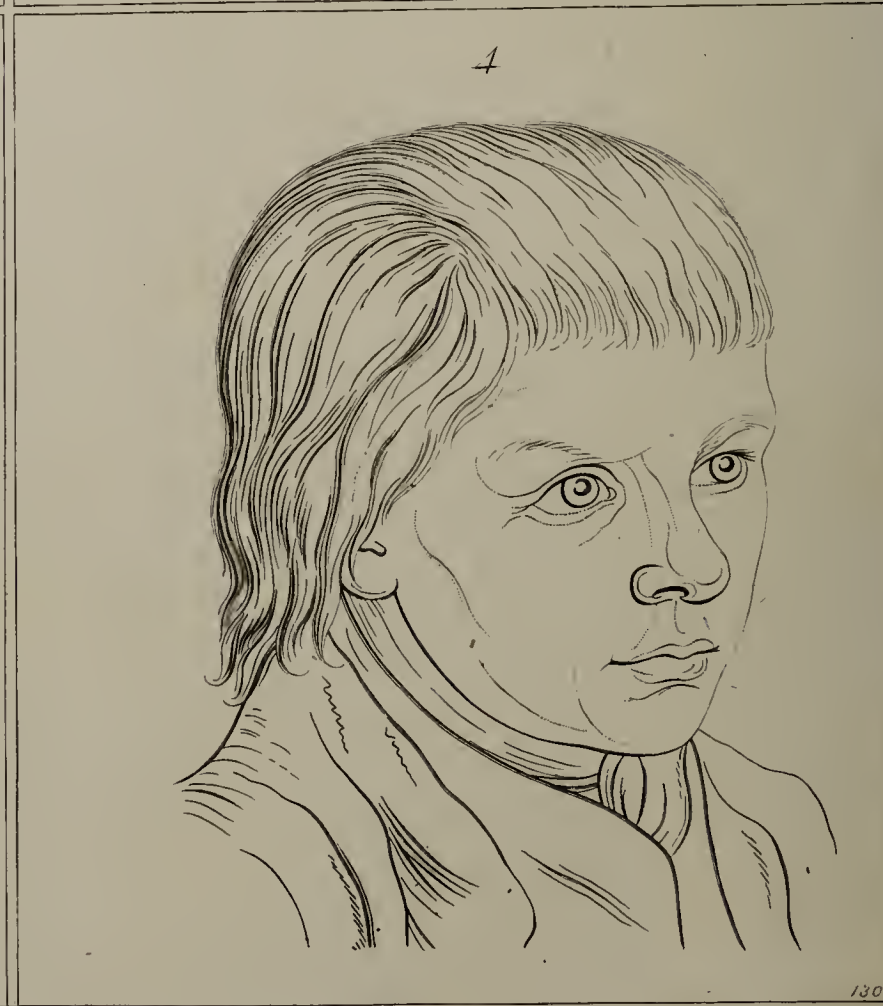
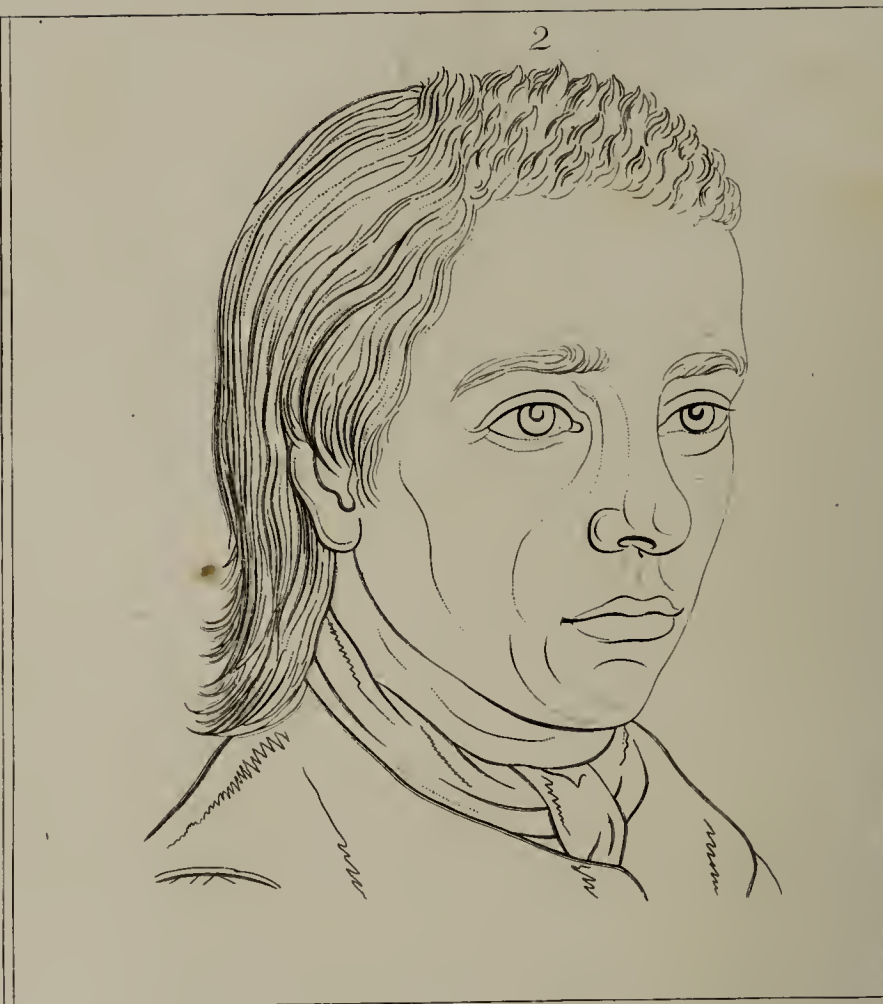
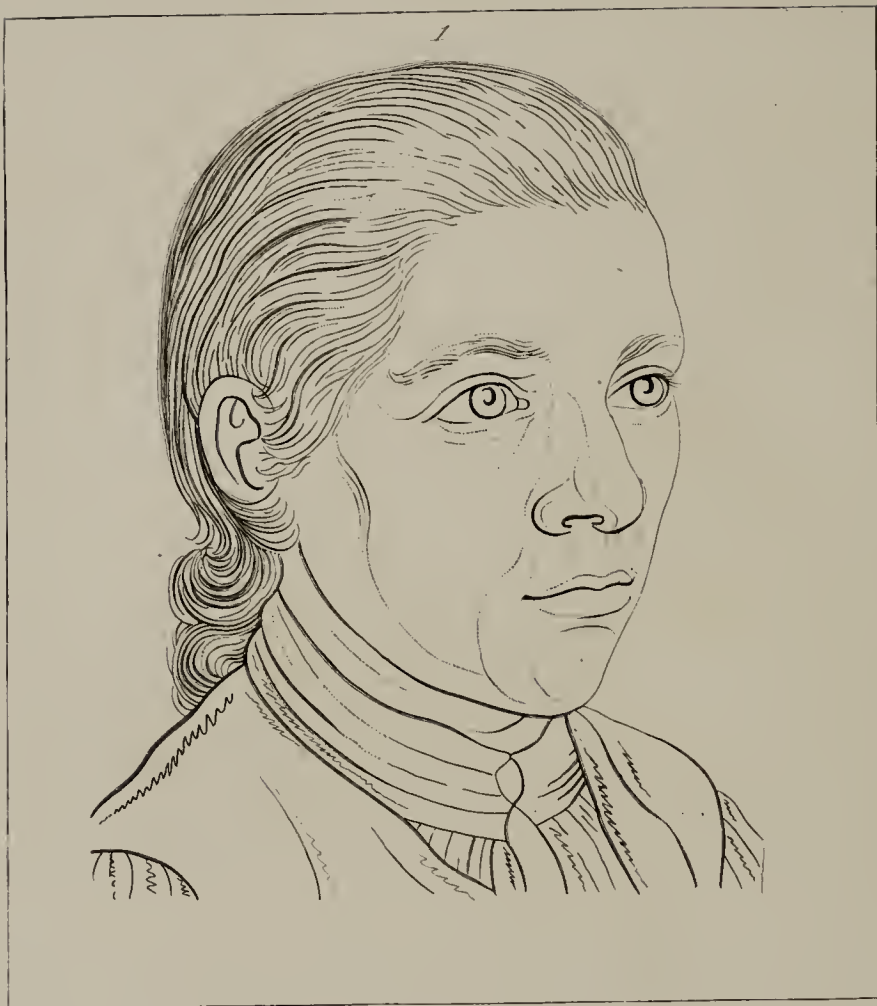
*See also on T. Hol. may see the other Page for Feb 12 1795*











## ADDITION F.

B. K.

I know nothing of them, but it appears to me extremely probable, that both rows of this plate present us with the portraits of two brothers. Four excellent physiognomies. 1, Is infinitely more sensible than 2; but, in this respect, the form of the eyebrow, in some measure, indemnifies the second for the injury done him in the contour of the forehead and of the nose. His mouth is more phlegmatic than that of 1, in which you discover more serenity and gaiety. Differences of this sort arise from the most minute circumstances. The eye of 1, is more attentive and more judicious than that of its companion, and a slight inflection in the nostril renders it more significant. In general No. 1. appears to me a valuable person; he is a young man of singular courage.

3. An energetic, valiant, and solid character. The nose expresses a wisdom and a vigour which are not to be traced to so much advantage in the forehead. This last-mentioned part displays more firmness and obstinacy than judgment and ingenuity. A person with such a look may become an Artist. The mouth likewise promises much ability; it has, if you will, an air of goodness, but there is a little too much coldness mingled with it.

4. This physiognomy is more animated and more decided; it supposes more penetration, dexterity, and intelligence, than any of the preceding. Every thing in it is in harmony. That eye embraces, runs over, and analyzes its object with astonishing rapidity. A gentle calm and a sentiment of conviction are depicted in the mouth. It is the most beautiful of the four: no one of them announces so much gentleness, tranquillity, wisdom, capacity, and solidity.



## ADDITION G.



These figures of children are upon too small a scale, but they are not the less significant on that account, as much in respect of physiognomical expression, as of attitude: not one of them is advantageous, not one, of which it is possible to speak well.

1. If you hesitate to call this a wicked boy, you may impute to him at least a harsh and violent character. 2. A morose temper, and quite disposed to mischief. 3. An idle blackguard. 4. Dastardly and indolent. 5. A coward. 6. Dull and stupid. 7. Sordidly avaricious. 8. Stupid and good. 9. A mischievous hypocrite. 10. A disobedient and insolent child. 11. Impudent and stubborn. 12. Cruel.

The attitude and features of the figure below represent content personified; only the face is over delicate, and rather too flat.



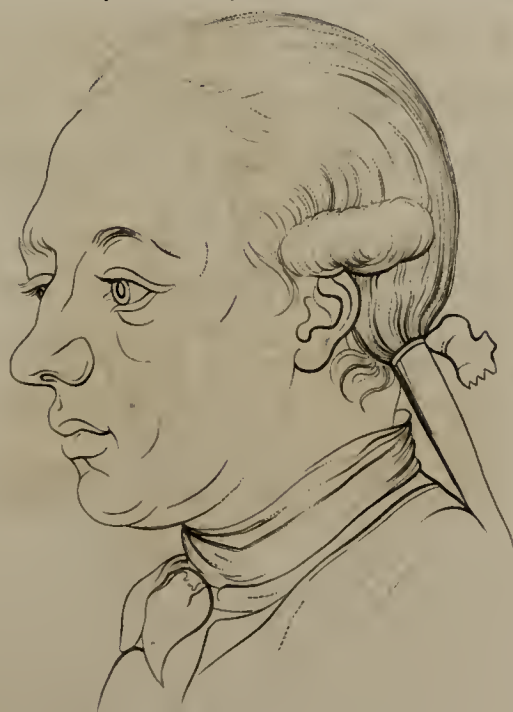
## ADDITION H.



All these small figures too are speaking, and characteristical.

1. Presents the attitude of a good lad, who in his simplicity will do harm to no one. The gaiety of 2, is pleasing. 3. Has the air of a studious youth. 4. Is meditating on what he has just read. 5. Is a little sprightly wag. You discover in 6, the gentleness of a good mind. 7. A noble and generous character. 8. Bears the impress of genius. 9. Is absorbed in devout exercises. I cannot doubt, for a moment, of the docility of 10, nor of the candour of 11. 12. Presents the image of a poor wretch overjoyed on receiving seasonable relief. 13. Is administering that relief with a liberal heart and hand.

I subjoin the portrait of a young man, respecting whom I boldly pronounce. Every thing honourable and wise—every thing that concurs to render a man useful, solid, judicious, considerate, orderly—every thing that can inspire confidence—every thing approaching to superiority, without actually rising to superiority—decidedly meets in this face.





## ADDITION I.



1. A young man estimable on the score of goodness. He is a sprightly fellow; he unites docility to capacity, but possesses no extraordinary talents.

2. With respect to talents he is superior to the preceding. The forehead, the eyes, and the mouth, disclose a more reflecting character.

3. Magnanimous and haughty. Cover the under part of the face, and the expression of his dignity will appear in all its purity: the under part, on the contrary, presents a mixture of arrogance and voluptuousness.

4. Generous, discreet, and considerate. The character of circumspection resides rather in the eyebrows than in the eyes: it is apparent also in the form of the face.

5. Genius sparkles in the whole of this form: it is visible in the hair, and especially in the look. The nose is badly drawn, and void of character.

6. The form of the face and the eyebrows announce a serious thinker, somewhat disposed to melancholy. There is a tint of weakness in the eyes: the nose and mouth are strongly expressive of dignity and goodness.

7. Attentive and studious, rich in talents: he unites, to the love of order, quickness of apprehension and a retentive memory.

8. This face expresses rather a sudden burst of joy, than habitual gaiety: he is not endowed with superior faculties.

9. A

9. A character flexible and docile, gentle and good, innocent and peaceable.

10. Possesses a sound understanding; he is sincere, a rigid observer of truth, and brave.

11. Humble, modest, and respectful. His gentleness and docility almost supply the place of talents.

12. A character affable, affectionate, and ingenuous; a soul all candour; a mind contented, flexible, and attentive.—These are the distinctive marks of this physiognomy.



## ADDITION K.



The same face taken both ways in profile. The whole conveys the idea of a character good, gentle, and generous: and it is precisely this whole which produces the expression of these two last qualities, though it is to be found still more particularly in the form of the nose. I would allow to this head facility of comprehension, but no depth; a mind capable of contemplating objects with discernment, which measures them, perhaps, with accuracy, and in all their extent, but without penetration sufficient to acquire a thorough knowledge of them. The eye of profile 2, is gentler and more sensible than that of 1, the nose of which has so much the more sagacity and ingenuity. The drawing of the nostril in both is incorrect. The mouth 2, is not destitute of dignity; 1, is, however, superior to it in this respect. The ear, the chin, the neck, and the whole contour of the occiput, promise infinitely less than the nose and the mouth.

A D D I-









## ADDITION L.

You must agree with me in thinking, that, on the first glance, this face is one of those which may mislead the most experienced Physionomist. I know not the original, I have not the slightest notion of any thing relating to him, and his portrait makes me sensible of the truth of what I have said above—that it is frequently very difficult to form a judgment of youth. Here the whole produces no favourable impression, it has nothing to prepossess you. If the contour of the forehead has been accurately given, there is no education, no degree of culture, capable of producing, in this head, the germ of extraordinary faculties: The position and form of the eyes, the nose, and what is visible of the ear, confirm me in my opinion. If the ear is indeed placed at that height, nothing more is necessary to a decided stupidity. The mouth and chin, in like manner, have nothing distinguished.—I would not swear, however, that this physiomy may not conceal many estimable qualities, which compensate the disadvantages which I have just enumerated. Heedless and inconsiderate as it may appear, it does not exclude a certain portion of goodnature, nor even of ingenuity; and closely examining the whole form, I believe, I discern in it sincerity, application, the love of order. The face presented in the vignette seems deficient, it must be allowed, in respect of ingenuity, sagacity, and delicacy; but it possesses a fund of *prudence*, which in vain you would look for in the large plate—for there is a mighty difference between *prudence* and *ingenuity*.





## ADDITION M.

One of the most noble, happy, and spirited physionomies, that ever proceeded from the hands of Nature. The copy, after having passed through the difficulties of the graver, is scarcely any thing more than the mask of the original—and yet, under every disadvantage, do not the form of this head so admirably arched, and the characteristic softness of the hair, announce a great personage? How many things do these eyes speak, and what do they not promise! You do not often meet with a look so clear, so open, so penetrating—and I defy the whole world to shew me such a look in a man destitute of talents, or defective in point of sentiment. The nose, in particular, though somewhat injured by the designer, prognosticates a soul generous and elevated. The mouth, though given rather too voluptuously, is nevertheless the sign of wisdom, of taste, and tenderness.

From the profile below I should expect gentleness, serenity, exactness, cordiality, and application,—but on consulting the eye, the forehead, and the chin, I must ascribe to it only very ordinary faculties. The under part of the nose and the upper lip rise somewhat, but very little, above mediocrity.





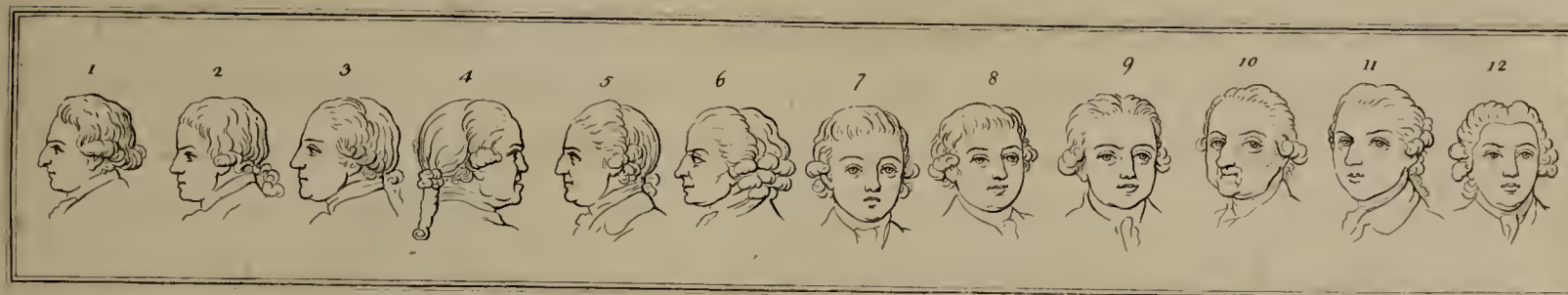


ALEXAND: DE B.





ADDITION N.



I asked of Mr. *Chodowiecki* six faces of young men, drawn in front and in profile. Here they are. It remains that we enquire, first, whether these fancy heads be the same in profile and in front; and then, what is the character of each. In general they represent rather maturity than youth.

1. This head promises a man judicious, generous, and friendly; but I dare not expect from him either superior talents or extreme sensibility. 7, cannot be the same face; it is much younger: analogy of character has, however, been preserved.

There is more harmony or identity between 2, and 8; only this last strikes still more by its expression of probity, dignity, and judgment. In 2, the upper lip has been omitted through the fault of the Engraver.

3. Modest, sensible, and attentive. All these are likewise to be found in 9, which I consider also as the more judicious of the two.

4. Without having any thing great, or absolutely noble, this character possesses an extraordinary fund of reason, but more steady and more decided than befits this time of life. Scarcely any one, except a sick person or a miser, could have such a physiognomy under forty years of age. 10, is fifty at least: he is considerate and crafty;



he must have the prattle of an old woman, and a propensity to avarice.

5. Neither is there any greatness here; he may be able to conduct himself discreetly, but something, perhaps, might be said as to his solidity and integrity. 11, does not absolutely correspond to its profile. But for a small flant in the drawing, this face would be as sensible and as sage as its companion; nay, even greater and more dignified. I should suppose 5, to be thirty years old, and 11, two and twenty at most.

6. May be about forty. I consider him as the most judicious of the whole: he possesses coolness and reflection, industry and goodness of heart. This head has no manner of relation to 12; this last indicates, if you will, more natural goodness, but it is sanguine in the extreme.

## ADDITION O.

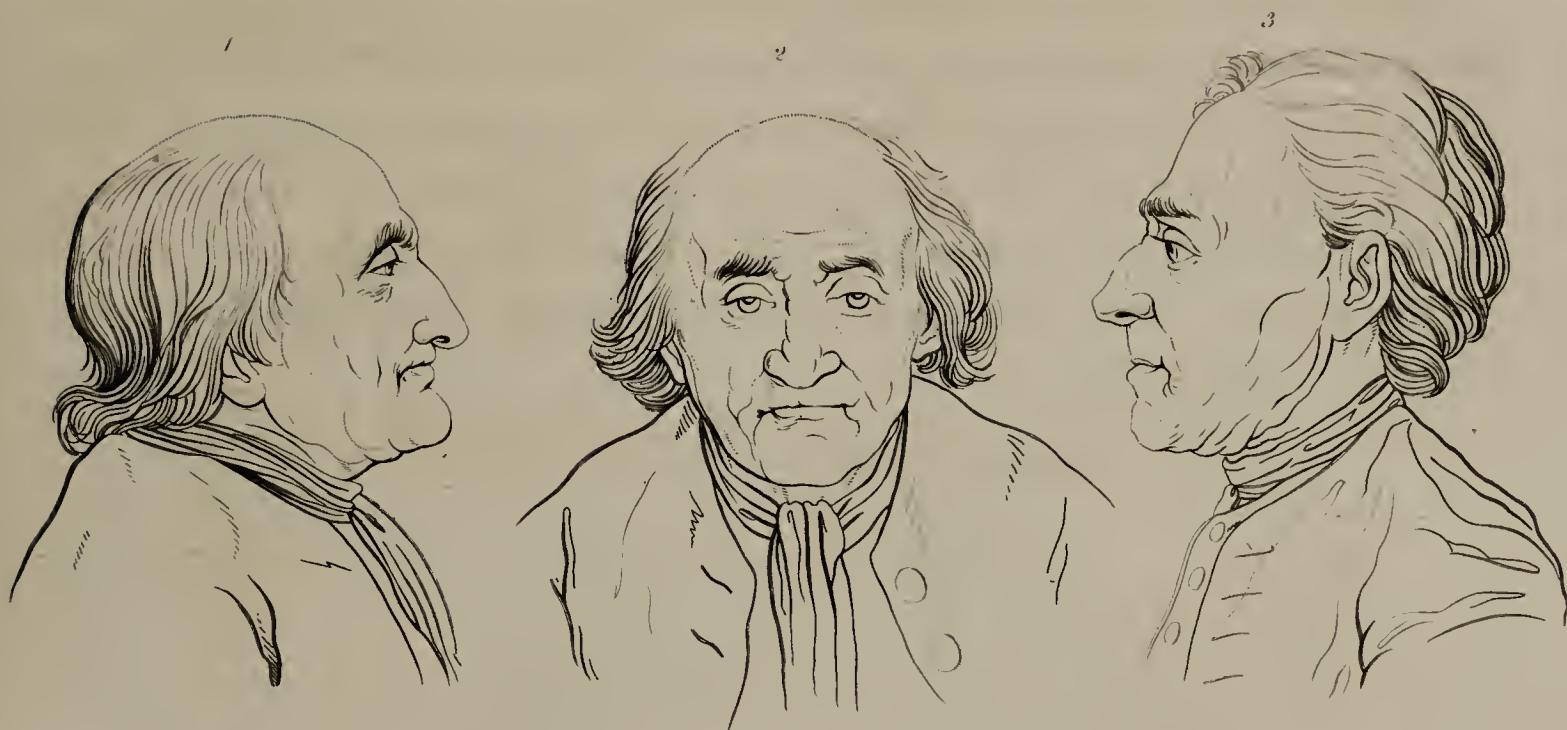


Before we proceed farther, let us settle an observation which I consider as of superior importance. There are three classes of children, three classes of men, under one of which every individual must be arranged. Our body is either *stiff* and *tense*—or *relaxed* and *soft*—or else it possesses the just medium, and then it unites *ease* to *precision*. In the human species, extremes are only half men or monsters. On the contrary, the more nature is upon its centre, the more precise and easy are its forms—they have exactness without harshness, ease without softness. The same distinction holds good in morals. A rigid character oppresses others; a relaxed character is itself easily oppressed; easy and precise, it encroaches on no one, and



and possesses the elasticity necessary to resist encroachment. The assemblage of a great number of straight lines, or of such as approach to the straight line, necessarily supposes an obstinate temper, a disposition not easily managed. Contours completely rounded are the infallible indication of sensuality, of indolence, of a constitution, in one word, in which every thing is given to the body, at the expence of the mind. Finally, where straight lines gently blend with curves, there will be neither tension nor laxness. Throw your eyes on the emblematical figures of the vignette at the top of the page, and apply these yourself to the principles I have laid down.

## ADDITION P.

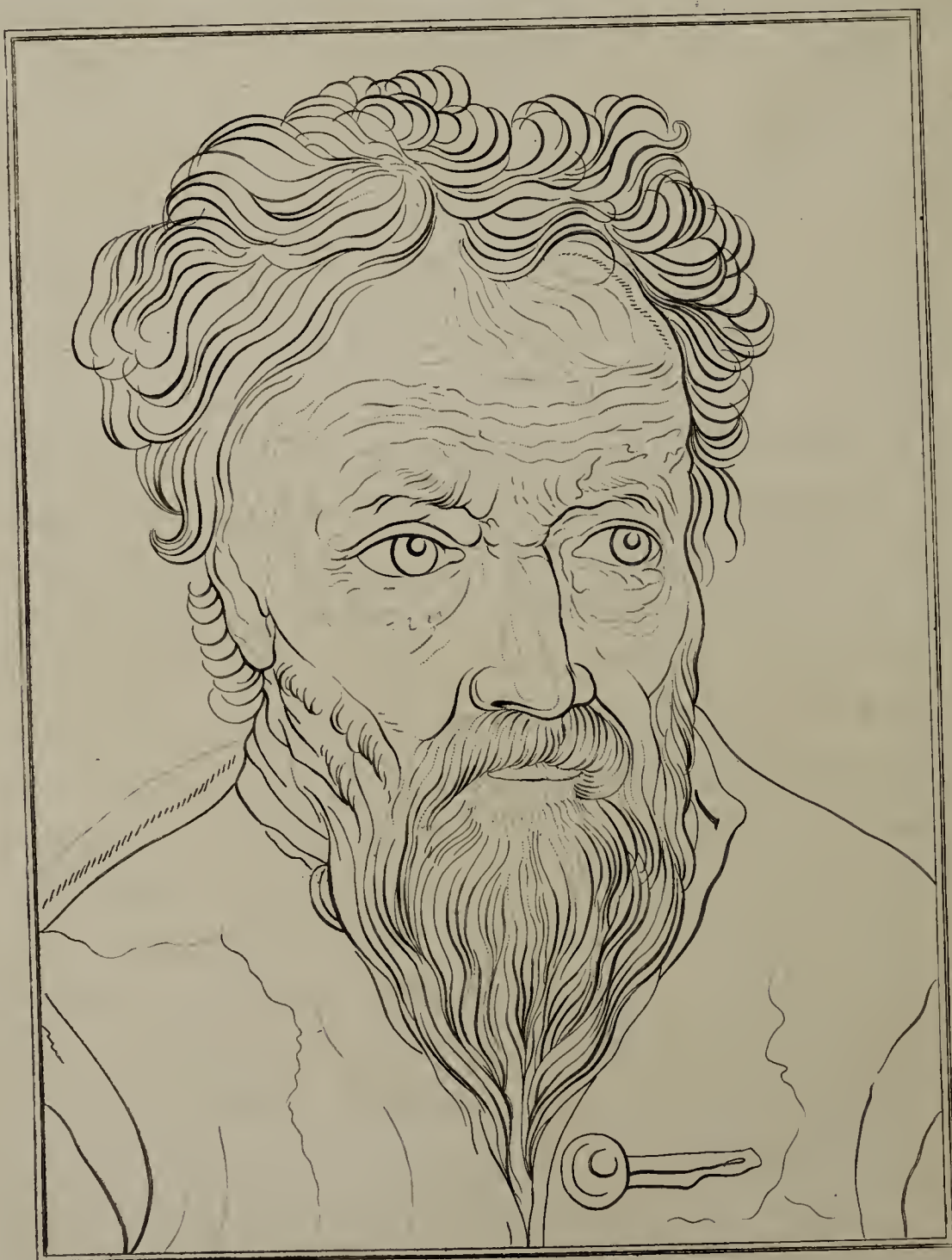


Face 1, is obviously the profile of 2. Unless all physionomical conjecture is fallacious, the original must be a man of ninety, malignant, crafty, inclined to falsehood and avarice, and who, probably, in his youth, was violently addicted to sensual pleasure. Profile 3, represents an old man of a hundred and four, of a robust constitution, laborious and honest, but, beyond all doubt, of an obstinate character. An elevated forehead, sunk eyes, frequently also those which are large and well cut, a large nose, frontal sinuses raised and spacious, a chin firm and prominent, lips closed, a skin soft and puckered, but not over lax,—all these traits united may be considered as the signs, if not as the ingredients, of long life. But the physionomies which result from such an assemblage, imply, for the most part, a character artful, suspicious, covetous, and deceitful. Obstinacy and ambition are inseparable from it.



## ADDITION Q.

This head of an old man, past his hundredth year, may serve both as text and commentary to the characteristic picture which I have just traced. Every man destined to reach an advanced period of life, has a muscular forehead, furnished with a soft skin; the nose somewhat curved. Rarely will you see a man laden with years whose physiognomy is frank and open; you will hardly ever read in it the traits of prepossessing generosity.



ADDITION R.



With what truth are old age and youth here contrasted! In the head of the old woman every feature presents the expression of health which nothing can impair, of a principle of life, if I may so express myself, altogether inextinguishable—the most alluring freshness, the happiest mixture of the phlegmatic-sanguine temperament, are diffused over the face of the young person. You will also find in figure 1, all the signs of longevity which I lately indicated. However ungraceful, however displeasing, the exterior of the old woman may be, she possesses estimable qualities: I give her credit for a character active and obliging,



obliging, a mind inured to the exercise of patience—a humour abundantly sprightly, with all its drinefs—a spirit habitually attentive, in spite of a total want of cultivation. The young girl is goodness, contentment, and innocence itself. With a tranquillity inseparable from a phyfionomy fo singularly happy, she will traverse, with equal compofure, a meadow enamelled with flowers, and a road bestrewed with briars and thorns. The smallest vexation afflicts her, even to the shedding of tears, but she is comforted by the flightest consolation.

ADDITION S.



Let us run over a few examples more of the different ages of human life.

1. A child of a day old. Observe this forehead advancing a-top, and the excessive size of the scull, which is not yet closed. Some of the parts are too strongly marked: this is a mouth of three months old, and the eye is at least fix.

2. Represents the same, a lad in his tenth year; but the eye is too feeble, and the cavity of the nose extravagant.

3. The same still, at the age of twenty. The eye is too large, and the air of the face less determined than you would have expected from 1.

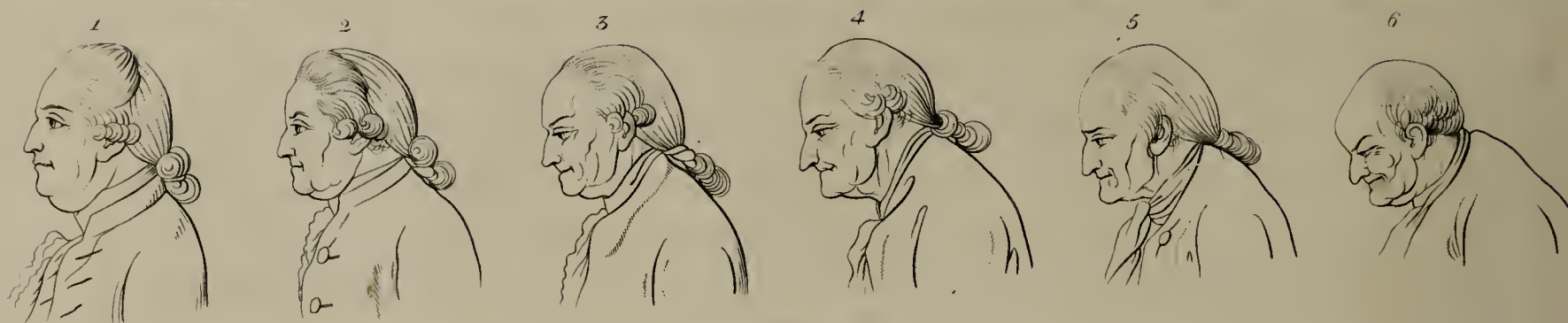
4. Here he is arrived at manhood. If, however, at the tenth year, the line of the forehead is so curved as in 2, it will have neither at thirty, nor at fourscore, the perpendicularity of 4. In other respects, this phyfionomy is of singular propriety and dignity.

5. Here we behold him advanced to fifty. I shall only object to the Designer, that the nose is much too aquiline, compared with the cavity of 2, and too massy, compared to 4. Besides, the forehead of this last will never have the curve of 5.

In pursuing this individual through these five stages of life, we must constantly do justice to the goodness of his heart, to his talents, to his aptitude for business, to his upright and obliging character.



## ADDITION T.



If 1, is intended to represent a man of sixty, he is too young by ten years. He is a Phlegmatic, wholly absorbed in self.

Supposing then that 1, is only fifty years, he will never assume at sixty the form of 2. Ten years are not sufficient to produce a change so great. 2, announces, moreover, a man of worth, who enjoys life calmly, but who, in every respect, is destitute of force and energy.

The gradation of the remainder of the series appears to me sufficiently well observed: 3, is seventy, 4, is eighty, 5, is ninety, and 6, is a hundred years old; only the under part of this last face is too plump.

In all these heads the frontal sinuses are not sufficiently prominent.

1, May resemble 2, after a revolution of twenty years; but I am fully assured that 2, will never pass into the forms 5, and 6. His constitution is too feeble, his system not bony enough, to reach the utmost periods of old age.

Nose 3, is the most sensible. No one of these physiognomies promises a great man.

ADDITION V.



1. A child of five years, weak in mind. If at this age the forehead is thus prominently bent forward, you will hardly extract from it superior faculties—and never will the physionomy acquire the happy expression of 2, which is intended to represent the same young person, in her fifteenth year. Without distinguishing herself by a decided superiority, this last discovers solid sense and an exquisite judgment.

3. Here she is at five and twenty, and if the forehead were a little more tense, the analogy with 2, would be complete. There is much goodness, candour, and dignity in this face.

But I cannot conceive how 4, can be profile 3, grown ten years older. Never did a chin which advanced at thirty-five, retreat at forty-five; never could nose 3, have the cavity of 4, and still less that of 5; never will forehead 3, become rounded like 5. Head 4, is less judicious than 3, and 5, less than 4.





Here is the continued progression of the heads of the preceding page. It is impossible to reconcile 1, of this series, to the last of the former. The nose, the mouth, and the eye, may be more staid by ten years, but they have no manner of resemblance. This forehead is even still more stupid than the other.

2. Does not absolutely belong to this class. She may be a woman of sixty-five, I admit; that is, ten years older than the preceding; but it is not the same person. Her character has nothing excellent; I cannot allow her great penetration; perhaps she even gives offence by a slight degree of levity: however, I am either much mistaken, or she is sensible, easy to live with, and a housewife who manages her domestic affairs with order and discretion.

3. I again remark a want of conformity between this and the preceding face. This is a woman of seventy-five; but the forehead is too smooth, the eye too open, for that age. A phlegmatic-sanguine character is predominant here. What is most judicious in this physiognomy is the look, though, taking the whole, there is nothing stupid to be found in it.

4. Is a person of eighty-five. The eye is sufficiently in harmony with 2, but the other features have nothing in common.

5. Is ninety-five. This profile has most resemblance to 4, but, in both, the forehead has not the physiological indications of extreme old age.

FRAGMENT THIRD.

REMARKABLE SINGULARITIES.



## SUMMARY OF FRAGMENT THIRD.

CHAP. I. *Observations on NEW-BORN INFANTS, on the DYING, and the DEAD.*

CHAP. II. *Of the INFLUENCE OF THE IMAGINATION on the Formation of Man, on his Physionomy, and on his Character.*

CHAP. III. *Observations on the MARKS which Children bring into the World with them—on MONSTERS, GIANTS, and DWARFS.*

CHAP. IV. *Of the RECIPROCAL INFLUENCE OF PHYSIONOMIES.*

# FRAGMENT THIRD.

## REMARKABLE SINGULARITIES.

### CHAP. I.

*Observations on NEW-BORN INFANTS, on the DYING, and the DEAD.*

#### 1.

I HAVE had occasion to observe some infants, immediately on their birth, and have found an astonishing resemblance between their profile and that of the father. A few days after, this resemblance almost entirely disappeared; the influence of the air and of food, and probably also the change of posture, had so altered the design of the face, that you could have believed it a different individual. I have afterwards seen two of these children die, the one at six weeks, the other at four years of age—and, about twelve hours after their death, they completely recovered the very profile which had struck me so much at their birth; only the profile of the dead child was, as might be expected, more strongly marked and more tense than that of the living. On the third day this resemblance began to disappear.



## 2.

I knew a man of fifty years, and another of seventy, both of whom, while alive, appeared to have no manner of resemblance to their children, and whose physionomies belonged, if I may so express myself, to a class totally different. Two days after their death, the profile of the one became perfectly conformed to that of his eldest son, and the image of the other father might be distinctly traced in the third of his sons. This likeness was quite as distinctly marked as that of the children, who, immediately after their death, brought to my recollection the physionomies which they had at their birth. In the case of which I am now speaking, it is to be understood, that the features were more strongly marked, more hard; and, notwithstanding this, the resemblance did not remain beyond the third day.

## 3.

As often as I have seen dead persons, so often have I made an observation which has never deceived me; That after a short interval of sixteen or twenty-four hours, sometimes even sooner, according to the malady which preceded death, the design of the physionomy comes out more, and the features become infinitely more beautiful than they had been during life: they acquire more precision and proportion, you may perceive in them more harmony and homogeneity, they appear more noble and sublime.

Has not every one of us, I have often reflected in silence, a primitive physionomy, the origin and essence of which must be divine? Must not this fundamental physionomy have been disturbed, and, if I may be allowed the expression, submerged, by the flux and reflux of events and passions? And may it not gradually re-establish itself in the calm of death, as muddy water works itself clear, when it is no longer stirred?

## 4.

I have likewise had frequent occasion to attend the dying; I have seen some of them whose faces had always appeared to me ignoble, expressing neither elevation of mind, nor greatness of character. A few hours, and, in some instances, a few moments, before death, their physiognomies became visibly ennobled. Colour, design, expression, all was changed. A celestial morning was beginning to dawn! another state of existence was at hand!—The most inattentive observer was constrained to submit to evidence; the hardest heart, to give way to feeling; the most sceptical spirit, to embrace the faith.—Immortality seemed to burst through the clouds of mortality; a ray of the divine image dissipated the horrors of dissolution.—I turned aside my head, and adored in silence. Yes, the glory of God is still made manifest in the weakest, in the most imperfect of men!

## C H A P. II.

*Of the INFLUENCE OF THE IMAGINATION on the Formation of Man, on his Physiognomy, and on his Character.*

I MUST restrict myself to some fugitive observations on a subject capable of furnishing matter for volumes. I have neither the necessary leisure, nor the information that is requisite; nor a call sufficiently decided, to give it a thorough investigation: it is impossible for me, however, to pass it in total silence. The little I shall say, is intended merely to engage others to meditate on a subject so important.



*Our imagination operates upon our physionomy.* It assimilates the face, in some measure, to the object of our love or hatred. This object retraces itself before our eyes, becomes vivified, and thenceforward belongs immediately to the sphere of our activity. The physionomy of a man very much in love, who did not think himself observed, will borrow, I am sure of it, some traits of the beloved object who employs all his thoughts, whom his imagination reproduces, whom his tenderness takes delight in embellishing, to whom he ascribes, perhaps, in absence, perfections which, present, he would not discover in her. This species of physionomical analogy certainly could not escape an experienced observer; just as it would be easy to trace in the ferocious air of a vindictive person, certain traits of the adversary whose downfall he is meditating. Our face is a mirror which reflects the objects for which we have a singular affection or aversion. An eye less acute than that of Angels, would perceive, perhaps, on the face of the Christian, in the fervour of devotion, a ray of the Divinity. A very lively representation frequently affects us more than the reality. We frequently attach ourselves more vehemently to the image, we identify ourselves more easily with it, than we could do with the object itself. Suppose a man who had got a near view of an Angel—of a God—of the Messiah, during his pilgrimage upon the earth—who had, I will not say, contemplated him at leisure, in all the splendor of his majesty, but only enjoyed a rapid glimpse—such a man must be entirely destitute of imagination and sensibility, if an aspect so august did not imprint on his countenance some of the traits which must have struck him. His physionomy must infallibly have borne sensible marks of the Divinity who filled his soul, the DEUM PROPIOREM.

*Our imagination acts not only on ourselves, it acts also on others.—* The imagination of the mother has an influence on the child in her womb, and, for this reason, care is taken to amuse women during preg-

pregnancy, to entertain them with pleasant ideas, and even to procure for them a succession of agreeable objects. But, if I am not mistaken, it is not so much the *sight* of a beautiful form, or of a fine portrait, or any other similar means, that will produce the desired effect—it is rather to be expected from the *interest* which these beautiful forms inspire at particular moments. That which operates immediately upon us, is the affection of the soul, a species of *glance* which may be ascribed to it; and, in all this, the imagination, properly so called, acts only as a secondary cause: it is only the organ through which that decisive, and, in some measure, *repulsive* look passes. Here it is still *the spirit that quickeneth; the flesh*, and the image of the flesh, considered only as such, *profiteth nothing*. Unless looks of this kind are *animated* and *vivified*, they cannot animate and vivify in their turn. A single look of love, drawn, if I may use the expression, from the bottom of the soul, is certainly more efficacious than a long contemplation, than a reflected study of the most beautiful forms; but we are no more capable of artificially exciting in ourselves these *creative looks* than we can acquire the power of changing or embellishing our form, by contemplating and studying it before a mirror. Whatever *creates*, whatever acts powerfully upon our interior, has its source from within, is a gift of Heaven. Nothing can introduce it, or prepare the way for it; in vain will you attempt to dispose the intention, the will, or the faculties of the subject which must produce these effects. Neither beautiful forms nor monsters are the work of art, or of a particular study—they are the result of accidents, which suddenly strike the acting object at certain chosen moments; and these accidents depend on a Providence which over-rules all things, on a God who orders and determines every thing beforehand, who directs and perfects all.

If, however, you persist in a disposition to extort from Nature extraordinary effects, be less solicitous to affect the senses than to act  
upon



upon *internal feeling*. Learn to excite it, to awaken it, at the moment it is ready to burst forth, and when, in order to declare itself, it only waits your call—learn to bring it forward at the proper instant—and be assured that it will seek, that it will find, of itself, the necessary aid. But this internal feeling must *exist* before it can be roused or brought forward. Begin then with making sure that you have inspired it, for we cannot make it spring up at pleasure. Similar considerations ought not to escape those who pretend to effect things almost miraculous, by means of refined systems, or by methodical plans; all their precautions, all their psychological combinations, will be merely thrown away, and I shall always call to their recollection these words of the *Song of Songs*: “I charge you, O ye  
 “daughters of Jerusalem, by the roes and by the hinds of the field,  
 “that ye stir not up, nor awake my love, till he please. The voice  
 “of my Beloved!” the creative Genius, “behold, he cometh leap-  
 “ing upon the mountains, skipping upon the hills.”

According to my principles, every conformation, fortunate or unfortunate, depends on certain unforeseen moments, and these moments have the rapidity and the vivacity of lightning. *Every creation*, of whatever kind it be, is *momentaneous*. The developement, the nourishment, the changes, whether to better or worse, are the work of time, of education, and of art. *The creative power is not to be acquired by theories; a creation admits not of preparation.* You may indeed counterfeit *masks*—but living and acting beings—whose exterior and interior are in perfect harmony—*images of the Divinity*—can you flatter yourself with being able to form them? can you wind them up like a piece of mechanism? No, they must be *created and engendered*—and I will add, that this is *not of blood, nor of the will of the flesh, nor of the will of man, but of God only.*

The *imagination*, when it is animated by sentiment and passion, operates not only upon ourselves, and upon the objects which are  
 before

before our eyes—it operates also in absence, and at a distance; perhaps even futurity is comprehended in the circle of its inexplicable activity; and, perhaps, we must reckon among its effects, what is commonly called *apparitions of the dead*. Admitting as true an infinite number of things, remarkably singular, of this kind, which really cannot be called in doubt; on associating with them analogous apparitions of absent persons, who have rendered themselves visible to their friends in places very distant; on separating from these facts every thing fabulous, which superstition has blended with them; on assigning to them their real value, and on combining them with so many authentic anecdotes related of presentiments—we shall be able to establish an hypothesis, worthy of occupying one of the first ranks in the class of philosophical probabilities. The hypothesis is this:

*The imagination, excited by the desires of love, or heated by any other very ardent passion, operates at very distant times and places.*

A sick, a dying person, or any one who apprehends himself to be in imminent danger, sighs after his absent friend, after a brother, a parent, a wife. They are ignorant of his indisposition, of his danger; they were not thinking of him at that moment. The dying man, transported by the ardour of his imagination, forces his way through stone walls, darts through intervening space, and appears in his actual situation—or, in other terms, he gives signs of his presence, approaching to reality. Is such an apparition *corporeal*? No. The sick, the dying person is languishing in bed, and his friend is, perhaps, tossing, in perfect health, on a tempestuous ocean: real presence becomes, of course, a thing impossible. What is it then which produces this species of manifestation? What is the *cause* which acts, while the one is so far distant, upon the senses, upon the visual faculty of the other? It is the imagination—imagination vehemently excited



by love and desire—concentrated, if I may so express myself, in the focus of passion: for this must be presupposed, were we even inclined to admit an intermediate co-operation, since there is nothing but the excess of passion which could justify the idea, the possibility, of such a spiritual mediation. The *how* of the question is inexplicable, I allow it; but the facts are evident, and to deny them would be offering an insult to all historical truth. Let us now more particularly apply these remarks to our subject. May there not be situations of mind, in which the imagination would operate, in a manner analogous, and altogether as incomprehensible, on children not yet born? The incomprehensibility rather staggers us; I feel it, I know it—but do not the examples which I formerly quoted, and all those of the same kind which might be produced, present the same difficulties? Where is the physical certainty, whose essence is not at the same time inconceivable? Is not even the existence of God, and that of his works, at once positive and incomprehensible?

We frequently see children born perfectly constituted, to appearance, who afterwards, sometimes not till several years have elapsed, discover those defects of conformation with which the imagination, or the presentiment of the mother, had been affected, before, or at, or after the moment of conception. If women were able to keep an exact register of the most remarkable accidents which befel them during pregnancy, if they were able to combine the emotions which they have felt, give an account of the shocks which their minds may have undergone, while they were in that condition, they might, perhaps, foresee the physiological, philosophical, intellectual, moral, and physiognomical revolutions, through which each of their children had to pass; they might, perhaps, be enabled to fix beforehand the principal epochs of the life of these children. When the imagination is powerfully agitated by desire, love, or hatred, a single instant is sufficient for it to create or to annihilate, to enlarge or to contract, to  
form

form giants or dwarfs, to determine beauty or ugliness:—it impregnates, at that instant, the organic fœtus, with a germ of growth or diminution, of wisdom or folly, of proportion or disproportion, of health or sickness, of life or death; and this germ afterwards unfolds itself only at a certain time, and in given circumstances. This faculty of the soul, in virtue of which it thus produces creations and metamorphoses, has not hitherto been sufficiently investigated; but it sometimes manifests itself, nevertheless, in the most decided manner. To consider it in its essence and in its principles, may it not be analogous to, or, rather, identically the same with, that *miraculous faith*, which may be excited and extended, maintained and strengthened, by means of external aid, where it already exists, but which cannot be communicated to, nor inculcated upon, minds entirely destitute of a principle of faith.—What I have advanced is my own simple perception merely, conjectures purely hypothetical: I present them only as such. More completely unfolded, they might serve to elucidate the most hidden mysteries of the Physiognomical Science—*sed manum de tabula.*



## C H A P.   III.

*Observations on the MARKS which Children bring into the World upon them—on MONSTERS, GIANTS, and DWARFS.*

THERE are some children born with *marks* or *spots*, just as there are *monsters*, *giants*, and *dwarfs*. All these singularities really exist, and are inexplicable. A *monster* is a living and organized being, who has a conformation contrary to the order of Nature, who is born with one or more members too much or too little, in whom one of the parts is misplaced, or else is too great or too small, in proportion to the whole. By *marks* I mean certain imperfections or spots which children sometimes bring into the world with them, and which are the consequence of a sudden and powerful impression made upon the mother, during her pregnancy.

The deformity of *monsters*\*, except those, perhaps, which are born with six fingers, always extends, less or more, to their phyſionomy, and their features are much less happy than those of children regularly organized. The *too much*, the *too little*, and every *irregularity* in general, has an influence on the phyſionomy and on the mind.

To explain in detail, with truth and exactness, the phyſiognomical character of the different species of monsters, their intellectual and moral faculties, would be contributing essentially to the advancement

\* See interesting Observations on Monsters by Mr. *Bonnet*, Tom. VI. of his Works, page 446—518.

of our Science. *Exceptions* and *extremes* may serve as a basis to general rules.

There are many who do not believe in *birth-marks*, and, if I mistake not, the following are some of the reasons given for their incredulity. First, certain spots or blemishes are made to pass for *birth-marks* which really are not such: the truth is disguised by every kind of ridiculous and extravagant fiction, and this it is which disgusts the Philosopher—or, rather, the Half-philosopher. Secondly, the reality of *birth-marks* is called in question, because they cannot perceive the least connection between the effect and the cause; or, thirdly, because convincing examples are not always at hand. Finally, in most disputes, men sometimes affirm or deny from the spirit of contradiction, or from affectation.

For my own part, I think the facts are too numerous, and too clearly proved, to permit an impartial observer to doubt of the existence of such marks. I am perfectly disposed to put aside the false and absurd exaggerations which have frequently been attached to the subject; but how many children are every day to be seen, who bear upon their bodies the figures or traits of animals, the colour or form of a particular fruit, or some other extraneous mark? Sometimes it is the impression of a hand, on the same part which the pregnant woman had touched at a moment of surprise; sometimes it is an insuperable aversion to the same objects which disgusted the mother when pregnant; sometimes there are children who retain through life wounds or ulcers, in cases where the imagination of the mother has been struck with the aspect of a dead animal: in a word, marks of various kinds demonstrate that they have a real origin, and that they ought not to be ascribed to arbitrary causes. Of consequence, we are constrained to admit as true, a thing which is in itself incomprehensible; it is determined, of course, that the imagination of a woman



with child, excited by a momentaneous passion, may operate on the fruit of her womb.

From a multitude of examples which might be quoted, I shall select two, on the authenticity of which I am assured I may depend.

A pregnant lady was playing at cards, and in taking up her hand she saw that, in order to strike a brilliant stroke, she wanted only the *ace of spades*. The last card she took up was, in effect, the one in question.—She was seized with an immoderate fit of joy, which, like a shock of electricity, communicated itself to her whole frame—and the child she bore exhibited, in the pupil of the eye, the form of an *ace of spades*: the organ of vision was in no other respect injured by this extraordinary conformation.

The following fact is still more astonishing, if it be as positively certain as a friend of mine assures me, in writing, that it is.

A woman of condition at Rhinthal took a fancy, while pregnant, to attend the execution of a criminal, who had been condemned to be beheaded, and to have his right hand cut off. The stroke which severed the hand from the body, so terrified the pregnant lady, that she turned aside her head with an emotion of horror, and retired without staying out the remainder of the execution. She was delivered of a daughter with only one hand, who was still in life when my friend communicated to me this anecdote: the other hand came away separately, immediately after the birth.

Having maintained that the affections of the mother produce a *physical* influence on her child, I will go so far as to affirm that they may have *moral* effects also. I have been told of a Physician, who never could leave the chamber of a patient without stealing something. He presently lost all recollection of the thefts which he had committed, and his wife always took care, at night, to search his pockets  
for

for keys, snuff-boxes, tweezer-cases, scissars, thimbles, spectacles, buckles, spoons, and other trinkets, in order to restore them to the proper owners. Another instance is related of a beggar-boy, who, about two years of age, was taken under the protection of a noble family. His education was carefully attended to, and the experiment succeeded wonderfully well—only he could not be taught to overcome a propensity to stealing. It must therefore be supposed, I should think, that the mothers of these two extraordinary thieves had analogous propensities during their pregnancy. Persons of this description are rather to be pitied than blamed. According to every appearance, their actions are altogether as involuntary, as mechanical, and, perhaps, as little criminal in the sight of God, as the motion of the fingers, or any other of those contortions into which we fall in our moments of absence, or of serious meditation, and of which we have neither consciousness nor recollection. The *end* of our actions alone must determine their *moral merit*, just as their *political merit* must be estimated from the *consequences* which affect society. With respect to our two thieves, I imagine that their unfortunate habit no more corrupted the sentiments of the *heart*, than the pupil of the eye, formed like an ace of spades, injured the *sight* of the child whom we mentioned a little ago. Probably too they had not the physiognomy of rogues: I am sure, at least, that no one could have perceived in them that eager, dark, and knavish look, which belongs to thieves by profession. Persons of a character so singular are not often to be met with: I have never seen any such: it is impossible for me, therefore, to form a judgment of their physiognomy from experience: but I can answer for it, beforehand, that there must be in their features some distinctive sign of this remarkable originality.

The hypothesis which I have been endeavouring to establish, may also, as I think, be applied to Giants and Dwarfs; to such, at least, as  
are



are so accidentally. It is a concentrated look of the mother which forms both, at certain given moments. Whatever may be in this, it will not be easy to produce me an instance of any one giant, of any one dwarf, perfectly sound in heart and mind; that is, in the same degree with a thousand other individuals, who are regularly constituted. A new and convincing proof that Nature is true in all her productions, and that she never deviates without cause from her rules of proportion. Great *mental weakness* is the usual portion of Giants—*gross stupidity* that of Dwarfs.









J. Almon. Delin.

1793

## A D D I T I O N A.

This plate represents a young girl who was exhibited, some time ago, in several of the cities of Europe. Her body was sprinkled all over with little tufts of hair, like a hind's, and her back covered with a great many spongy excrescences, likewise furnished with hair of the same kind. It is alleged that, during pregnancy, the mother of this child had quarrelled with a neighbour on account of a stag. The copy under review was drawn from nature, and I can answer for its exactness. It is certain that the excrescences were very strongly marked, and though they had no analogy with the flesh of the stag, yet the father maintained that they had a greater or less resemblance to the animal when flayed; and, what may be considered as a stronger proof, the tufts resembled the hair of the stag or fallow-deer not only in colour, but in the manner of insertion, and in the arrangement or lying of the hair. The tufts which grew out of the forehead, the arms, and legs, were also of a species entirely different from the hair of the head. A phenomenon so strange is a striking instance of the force and effect of imagination in some women with child. I must farther observe, that the young person in question possessed prodigious bodily strength, and an accuracy in her sense of feeling altogether uncommon. Her stature and flesh, her form, her complexion and phyſionomy, her attitudes and gestures, all announced a premature and indefatigable *Virago*.



## A D D I T I O N   B .

I subjoin the profile of a girl of sixteen, whose stature scarcely exceeded two feet. Her phyſionomy ſuggeſts absolutely no other idea but that of a *conſolidated infancy*. The forehead bent forward, indicates the phyſical imperfections of the firſt ſtage of human life, and the hollow inflexion of the root of the noſe is the infallible ſign of mental weakneſs, or want of vigour. This head, notwithſtanding, preſents a certain air of maturity, which ſeems to have *precipitated* itſelf, if I may uſe the expreſſion, into the under part of the face, and which predominates from the under lip to the neck. The experienced Phyſionomiſt will eaſily diſtinguiſh, in the whole, what is childiſh from what is mature.

This dwarf, however, did not want ſenſe, or rather, ſhe could prattle, and had a retentive memory: the eye and the mouth are ſufficient evidence of this; but her form and features are equally incompatible with the graces and the delicacy of ſentiment.



## C H A P. IV.

*Of the* RECIPROCAL INFLUENCE OF PHYSIONOMIES.

WE all naturally assume the habits, gestures, and looks of persons with whom we live in close intimacy. We become, in some measure, assimilated to those for whom we have conceived a strong affection; and one of two things will ever take place: the beloved object will either transform us into his image, or we will have a transforming influence over him. Every thing without us, acts upon us, and is reciprocally acted upon by us; but nothing operates so efficaciously upon our individuality, as that which gives us pleasure; and nothing undoubtedly is more amiable, nor more calculated to inspire delight, than the human face. What renders it lovely to us is precisely its resemblance to our own. Could it possess an influence over us, could it attract us, were there not points of attraction which determine the conformity, or, at least, the homogeneity of its form and features with ours? I shall not undertake to fathom the depths of this incomprehensible mystery; I pretend not to resolve the difficulties of the *how*, but the *fact* is indubitable: *There are faces which attract each other, as there are others which mutually repel: the conformity of features between two individuals who have a mutual sympathy, and who live in habits of familiarity, keeps pace with the development of their qualities, and establishes between them a reciprocal communication of their private*  
and



*and personal sensations.* Our face preserves, if I may venture to use the expression, the reflex of the beloved object. This relation sometimes depends only on a single point, drawn from the moral character, or from the physiomy; it frequently is confined to a single feature; it frequently hinges on inexplicable singularities, which do not admit of any species of definition.

The conformity of the bony system supposes likewise that of the nerves and of the muscles. It is true, at the same time, that difference of education may affect these last to such a degree, that an inexperienced eye will no longer be in a condition to trace the points of attraction; but place the two fundamental forms which have this resemblance close by each other—they will mutually attract; remove the fetters which constrained them, and nature will presently triumph; they will recognize each other as *bone of their bone and flesh of their flesh*, and their assimilation will rapidly advance. Nay, more; even faces which differ as to the fundamental form, may mutually love, communicate, attract, assimilate; and, if they are of a tender, feeling, susceptible character, this conformity will, in time, establish between them a relation of physiomy, which will be the more striking from the original difference.

It would be highly interesting accurately to determine the character of physiomy which easily assimilate. There is no occasion for my observing, that there are physiomy which universally attract, others which repel every one, and some which are entirely indifferent; that there are some which attract or repel us by turns, and those which, in attracting some, repel others. Physiomy universally *repelling*, only serve to degrade, more and more, the ignoble faces over which they exercise their empire. *Indifferent*, they have no influence at all. And, finally, if *attractive*, they give and receive, either exclusively, or by turns, or reciprocally all at once. In the  
first

first case they produce only very flight changes; in the second, the effects are more sensible; in the third, they excite complete revolutions: they suppose those souls, spoken of by Mr. *Heemsterhuys*\*, 'which fortunately or unfortunately unite the finest and most exquisite tact, to that excessive internal elasticity which makes them love and desire with a degree of frenzy, and feel with a sensibility bordering on insanity; in other words, souls which are either modified or placed in such a manner, that their attractive force finds the least possible obstacle in its tendency toward their object.' It would be of importance to study this reciprocal influence of physionomies, this communication of souls. The assimilation has always appeared to me most striking, in the case when, without any foreign intervention, chance united a genius purely communicative and a genius purely formed to receive, who attached themselves to each other from inclination, or from necessity. Had the first exhausted all its stock, and the second received all that it wanted—the assimilation of their physionomies likewise ceased; it had attained, if I may so express myself, its *degree of satiety*.

Let me address one word more to thee, young Man of dangerous easiness of temper and sensibility! Be circumspect in thy intimacies, and throw not thyself blindly into the arms of a friend whom thou hast not sufficiently proved. A false appearance of sympathy and conformity may easily seduce thee: abandon not thyself to its influence. There exists, undoubtedly, some one whose soul is in unison with thine. Have patience; sooner or later he will present himself, and when thou hast found him, he will support thee, he will raise thee up; he will supply thee with what thou needest, and relieve thee of what is burdensome. The fire of his looks will animate

\* Letter on the Desires, page 14.



thine, his melodious voice will soften the roughness of thine, his reflecting prudence will temper thy impetuous vivacity. The tenderness which he feels toward thee will be imprinted on the features of thy face, and all who know him, will recognize him in thee. Thou wilt be what he is, and thou wilt remain not the less what thou art. The sentiment of friendship will enable thee to discover in him qualities which an indifferent eye will scarcely perceive. It is this faculty of seeing and of feeling what is divine in him, which assimilates thy phyfionomy to his.

Doctrines like this might become extremely useful. I am not in a condition at present to unfold it more at large; but, before I conclude, I shall rest it on two passages of Scripture, the application of which becomes a glorious support to my thesis. *We all, with open face, beholding, as in a glass, the glory of the Lord, are changed into the same image, from glory to glory\*.*—*We shall be like him, for we shall see him as He is†.*

\* 2 Cor. iii. 18.

† 1 John iii. 2.

## A D D I T I O N.

1. The portrait of a Hypochondriac, whom a long series of vexations and anxieties had altered to such a degree, that his acquaintance could hardly know him. His eyes sunk, and became haggard, the wings of the nose were drawn upward, the extremity of the lips fell, the cheeks grew hollow. Two perpendicular lines, placed between the eyebrows, immediately above the nose, increased in size, and produced several wrinkles which furrowed the forehead across. In a word, all the features became strong and coarse, and remained a considerable time in this state of constraint.

2. A situation so painful excited the most alarming apprehensions in a wife who loved him, and was tenderly beloved. Accustomed to sit opposite to him at table, she had an eye of compassion constantly fixed upon him. She carefully studied, and devoured, if I may use the expression, with an eager interest, every trait, every variation, every shade which seemed to presage the diminution or increase of the malady. Her attentive observations had enabled her to discern every emotion which disturbed the mind of her husband. Not a single ray of hope, not a single fleeting cloud could escape her vigilant tenderness. What was the consequence at length? The affecting spectacle, continually before her eyes, changed her physiognomy, and it ended in a complete assimilation of the wife to the husband. She fell into the same indisposition, but, by judicious treatment, was soon restored. The husband, too, gradually recovered: the wife was transported with joy,



joy, her phyfionomy brightened, the traits of melancholy difappeared, except a few flight traces. This happy couple lived afterward in perfect health, and, within the year, the lady was delivered of a fon, who had a ftriking refemblance to his parents.



FRAGMENT FOURTH.

OF THE

EXTERIOR OF MAN,

AND OF

SOME OTHER ANALOGOUS INDICATIONS.



## SUMMARY OF FRAGMENT FOURTH.

CHAP. I. *Of the STATURE and PROPORTIONS of the BODY.*

CHAP. II. *Of ATTITUDES, GAIT, and POSTURE.*

CHAP. III. *Of GESTURES.*

CHAP. IV. *Of LANGUAGE and the VOICE.*

CHAP. V. *Of STYLE.*

CHAP. VI. *Of DESIGN, COLOURING, and WRITING.*

CHAP. VII. *Of DRESS.*

# FRAGMENT FOURTH.

OF THE

EXTERIOR OF MAN,

AND OF

SOME OTHER ANALOGOUS INDICATIONS.

## CHAP. I.

*Of the STATURE and PROPORTIONS of the BODY.*

IT would be easy to compose a Physiognomy of statures and proportions, as well as a Pathognomy of attitudes and postures corresponding to them. Without being able to embrace this subject in all its extent, I shall confine myself to the most essential remarks, both because I am writing Fragments only, and because a great many other subjects still remain to be handled.

*Albert Durer* is unquestionably the Author who has given us the best Theory of proportions, and, of all Painters, the one who has most carefully observed them in his drawings. With regard to attitudes and postures, no one is superior to *Chodowiecki*, as well for richness of  
imagi-



imagination, as for truth and variety of expression. On examining the Works of these two Artists, on adding to these the study of *Raphael*, and consulting daily experience, my Readers will, without difficulty, adopt, as so many axioms, the following propositions:

1. The proportion of the body, and the relation of the parts to each other, determine the moral and intellectual character of every individual.

2. There is a complete harmony between the stature of the man and his character. In order to be convinced of this with the greater certainty, begin with studying extremes, giants and dwarfs, bodies excessively fleshy, or too lean.

3. The same harmony subsists between the form of the face and that of the body; both the one and the other of these forms is in accord with the features of the physiomy, and all these results are derived from one and the same cause.

4. A body adorned with every possible beauty of proportion, would be a phenomenon altogether as extraordinary as a man supremely wise, or of spotless virtue.

5. Virtue and wisdom may reside in all statures which do not deviate from the ordinary course of Nature.

6. But the more perfect the stature and form are, wisdom and virtue will more decidedly exercise there a superior, commanding, and positive empire: on the contrary, the more that the body falls short of perfection, the moral and intellectual faculties are proportionally inferior, subordinate, and negative.

7. Among statures and proportions, as among physiomyes, some are universally attractive, and others as universally repelling, or, at least, displeasing.

## C H A P. II.

*Of ATTITUDES, GAIT, and POSTURE.*

WHAT we have said of *stature* and *proportions* refers equally to *attitude*, to *gait* and *posture*. Observe a man who thinks himself alone, and is wholly absorbed in himself. Whether he is standing or walking, whether he is sitting or lying along, all his attitudes and all his motions will be significant; they will all be in harmony with the proportions and stature of his body. I will even venture to add, that a skilful Physionomist will deduce from the features of the face the proportions and stature which must correspond to them; these will assist him, in their turn, to indicate the attitude and gait; he will infer, and form a judgment of, these different relations, the one from the other. I will go still further, and maintain, that the faithful representation of a score of our attitudes, chosen with discernment, and at moments when we believed ourselves not observed by any one, might lead us to the knowledge of ourselves, and become a source of useful instruction: nothing more, perhaps, would be necessary to convey a complete idea of the character of every individual.



## C H A P. III.

*Of* GESTURES.

IN following up my principle, I apply it to *gesture* likewise. Man resembles himself in every thing. He is, if you will, the most contradictory being in the world, but he is not the less always *himself*, always *the same*. Nay, his very contradictions have their homogeneity, their individuality, their propriety. Every thing in us is physionomical, characteristical; every thing, without exception, is conformable, and corresponds to an internal and invisible cause. Whatever we touch, whatever passes through our hands, whatever enters into the sphere of our activity, allies itself to us, and favours of us. Our image reproduces, preserves, and multiplies itself in all that pertains to us, and in all that we do. There is nothing more significant, especially, than the gestures which accompany the attitude and the gait. Natural or affected, hurried or slow, impassioned or cool, uniform or varied, grave or airy, free or constrained, easy or stiff, noble or mean, haughty or humble, bold or timid, becoming or ridiculous, agreeable, graceful, imposing, threatening—the gesture is varied in a thousand ways. Learn to distinguish and to catch all these shades, and you will have advanced a step farther in the physiognomical career, and have acquired a new mean to facilitate the study of man. The astonishing harmony which subsists between the gait, the voice, and the gesture, never belies itself.

‘ The

‘ The Greeks,’ says *Winckelmann*, ‘ were studious of observing great modesty in their deportment, and in their actions. They even thought that a hurried gait must shock every idea of decency, and announce a kind of rusticity of manners. With a gait of this sort *Demosthenes* reproaches *Nicobulus*: to talk insolently, and to walk fast, are, according to him, one and the same thing. In conformity to this way of thinking, the Ancients considered a slow and deliberate pace as the characteristic sign of a generous soul.’ *Salust*, speaking of *Catiline*, expresses himself thus: ‘ *Colos ejus exsanguis, fædi oculi, citus modo, modo tardus incessus*\*.’ And must we not suppose that this inequality in the gait will, of necessity, communicate itself to the gesture, and quicken or retard it?

Our gait and deportment are natural only in part, and we generally blend with them something borrowed or imitated. But even these imitations, and the habits which they make us contract, are still the results of nature, and enter into the primitive character. I can never expect, for instance, a gentle and calm temper from a man who is always bustling about violently; nor apprehend either indecent transport or excess from one whose deportment is uniformly grave and steady. I likewise doubt whether a brisk pace can be consistent with a sluggish and indolent disposition; and he who carelessly crawls along step by step, scarcely announces that spirit of activity which steadily pursues its object through the midst of difficulty and danger. Look at a Preacher, an Orator, whose very language you do not understand. His exterior and gestures will enable you to guess what is the principal subject of his discourse, will indicate to you the most energetic and affecting passages, will display to your imagination the objects which he is tracing, and will even help you to

\* His complexion was wan, his eyes haggard, his gait sometimes hurried, sometimes tardy.



form a judgment of the order and clearness with which his ideas are unfolded. O did man but know how many languages he speaks at once, in how many forms he exhibits himself at the same instant, by what variety of expression he makes himself known to his fellow-creatures—with what dignity, with what wisdom, would his words and actions be clothed! How careful would he be to purify his sentiments and intentions! How different would he be from what he is! *Qualis animo est, talis incessu*; and I risk nothing when I add, *talis gestu* \*.

\* What he is in mind, that too he is in gait and in gesture.—Mr. *Engel*, professor of Belles Lettres at Berlin, has just published, in German, the first volume of his *Essay on Mimickry*, from which I shall extract two plates, and insert them among the additions to this Fragment. The work is replenished with ingenious research and curious observation. I would recommend it to every one capable of reading it in the original: it will interest the Philosopher much more than the Comedian, for whom it is partly designed.

## ADDITIONS TO CHAPTERS I. II. III.

## A.

However singular this figure may be, it has nothing disproportionate. Perhaps, however, the eye is too sprightly; but this excepted, there is much harmony in the whole. You have here a low woman, very simple, and very contracted. This is an isolated being, whose blunted attention is totally undirected, and who finds herself, if I may use the expression, detached from all the rest of the creation. Remark well, I beseech you, the word *isolated*. If I am asked what I understand by an *idiot*, I answer, that it is an *isolated* person, who acts without having an object; a man whose conduct wants both principle and connexion, who proposes to himself nothing like an end, in what he does. It is *stupidity* to act without having an object, it is *folly* to pursue one unworthy of us. The more that the intention of an action is decidedly marked, the more our efforts, our deportment, and our gestures, will correspond to it, and the more will we merit the approbation and esteem of those who observe us.





## ADDITION B.

The same nullity, the same vacancy, the same blunted curiosity, characterize this figure also. This man is attached to no object whatever; and, from an effect of his natural stupidity, he is not capable of forming an attachment. The body favours of the condition of the mind, and expresses it. Hence that wide and parched mouth, hence that whole insipid attitude, these hanging arms, and that left hand turned outward, without any apparent motive. Every thing here is in unison, and every part, taken separately, confirms the sad idea which we had formed of the whole.



## ADDITION C.

The gait of a wise man is assuredly different from that of an idiot, and an idiot sits very differently from a man of sense. The attitude of the last announces either meditation, or recollection, or repose. The changeling rests on his chair, without knowing why: he seems fixed on an object, and yet his look is directed to no one thing: his posture is *isolated* like himself. This observation furnishes me with another, which I consider as of essential importance in the Art of Painting. Most portraits offend from a certain expression of stupidity, and from ridiculous attitudes. They have an *isolated* air, because each personage is a being apart, to whom the Artist has given neither object nor action. This fault may be remedied by the *situation*: this ought to be simple, and clearly developed; it should be directed to a determinate end, and this in perfect relation to every thing else—it is this which constitutes the merit of a portrait.





## ADDITION D.

This attitude indicates a ridiculous affectation of superiority, exercising its empire over a humble and timid character. Be assured of it, *presumption* of every kind supposes *folly* at bottom, and lay your account with meeting both the one and the other, in every disproportioned and gross phyſionomy, which affects an air of solemnity and authority. Nature has formed, I might venture to say, certain heads of idiots only by halves; one half of the face has been made at the expence of the other; and the only question is, Whether of the two predominates? Is it the under part which gains the ascendant? the mass of intellectual faculties diminishes in proportion, every thing is turned into flesh, and the man becomes totally insupportable. The mind, however, preserves still a kind of reminiscence of its first energy, and this recollection fills the man with presumption, without rendering him either wiser or better. A person of this description assumes a tone of empire and authority over a being weak, and delicately organized. He thinks only of humbling the other, and is totally insensible of his sufferings. The pretensions and insolence of such a person always keep pace with the increasing humiliation of the other.



## ADDITION E.

Which of these two attitudes would you prefer? Which of them do you think the most becoming, the most noble, the most adapted to a manly and determined character, the most proper to interest you, and inspire confidence? The answer to this question is obvious, and there is no room for hesitation. If I ask farther, which of these figures announces a harebrained coxcomb, a petit-maitre—a man whose conversation is equally insipid, tiresome, and teasing—a mind incapable of feeling either the great and beautiful, or the simple and natural—a being who, in the commerce of the world, at court, and in private, on the theatre, and before his looking-glass, will never be any thing but a consummate fool—who will pass his whole life in an eternal childhood, not esteeming any one, and himself esteemed of no one? The question, in truth, may still be easily answered, and there will be only one opinion of the matter; we shall be disposed to smile at this striking contrast, and must admire the astonishing harmony which distinguishes each individual.





## ADDITION F.

Never will a modest and sensible man, on any occasion whatever, assume an attitude such as these; and if, by chance, his attention, strongly excited, should induce him to turn his face upward, like 2, he will not, however, cross his arms thus behind his back: this attitude necessarily supposes affectation and ostentation, especially with such a physiomy, which has, indeed, nothing disagreeable, but which is not that of a thinker, nor even that of a man capable of reflecting; for this *capacity* alone is a quality very rarely to be met with. The last figure belongs likewise to that class of persons who strive to acquire consequence by dint of pretension. You may say of the personages of this vignette, in general, that they give themselves *airs*—or, in other words, that they are conceited coxcombs. The more that such Gentlemen assume, the more we feel ourselves tempted to call in question the little real merit they may have.



## ADDITION G.

There is much calmness and modesty in this attitude ; it is perfectly adapted to this species of physionomy, which, without having any thing very distinguished, is, however, neither ignoble nor vulgar. A clear and sound understanding—all the degree of intelligence which is compatible with mediocrity of talents—the domestic virtues, the love of peace, of labour, of order, and cleanliness—a habit of attention, a large fund of docility and candour—coolness, but not the coolness of indolence—a mobility remote from every species of vivacity—a contented mind, and formed to give contentment to such as do not leave her far behind from an extraordinary elevation of character—these are the particulars which the simple silhouette, the air and deportment alone of this young person would indicate.





## ADDITION H.

This figure favours, more or less, of the constraint she was in while the Artist traced her portrait. In other respects the attitude is more animated and more expressive than the preceding, as the phyfionomy likewise announces more talents, more wit, vivacity, and activity; but, at the same time, more vanity and conceit. The eyes, the eyebrows, and the nose, have something sufficiently harsh; I find in them a character rather decisive, more voluptuous than tender, inclined to levity, and which will aim at conquering hearts rather than gaining them. All these conjectures prevent me not from ascribing to this young girl a kind and beneficent heart, a frank and sincere disposition, a sprightly humour, and considerable talents: she seems formed for relishing happiness, and for diffusing it around her.





## ADDITION I.



Two women, with all the weakness of their sex. The first has the air of listening, or rather, of being lost in some revery; the second is carelessly seated, to rest herself at her ease. Both attitudes are full of truth and homogeneity. These two persons seem to be recovering from indisposition, and reflecting on their state; the younger with satisfaction, the other, as if she were calculating the amount of the physician's fees. This last is not just what you would call a respectable matron, but I can easily believe her to be an excellent mother and a good housewife. The young one appears to be the best creature in the world, good from instinct, incapable of hurting any person whatever: she is of an organization extremely delicate, and her faculties limit her to the ordinary things of life.



## ADDITION K.

## ATTITUDES, A. AFTER CHODOWIECKI.

1. The attitude and gait of a man absorbed in himself, of no great depth naturally, but, at the moment, entirely lost in the object which engages him.

2. More abstracted, more concentrated, more pensive, than the preceding. The hand is trying, if not to relieve the efforts of the mind, at least to remove every thing that might disturb its activity and its meditation.

3. The nose is not homogeneous with the rest, and whatever is foreign to the physiomy, renders it weak. Add to this, that air of uncertainty in the whole, and that want of harmony between the hand, which seems to indicate something, and the face, which, in its immobility, says nothing at all—these assuredly are not the signs of wisdom. This figure can, at most, convey the idea of a man calmly conversing with himself.

4. Total want of energy, obstinacy without firmness; half an idiot, not to say more.

5. This is one completely. Reduced to his nothingness, he is, nevertheless, applauding himself with a satisfaction more than childish; he is laughing like a fool, without knowing wherefore; he will remain for ever incapable of forming or of pursuing one reasonable idea.

6. The profile alone sufficiently announces a changeling, destitute of sense and energy. The attitude, the gait, the action of the hands and fingers, completely characterize him.

7. This physiomy denotes a weak person, put out of countenance, or affecting to be so.

8. The posture of a good-humoured man, indolent, yet curious; hugging himself, if I may use the expression, in his avarice.

9. The gait of a man deeply engaged in some affair which personally interests him: the face hardly admits of a deportment so grave.



ATTITUDES.











ATTITUDES OF THE PRUSSIAN MILITARY.

## ADDITION L.

## SOLDIERS.

Twelve most expressive attitudes, taken from the Prussian soldiery. Let the Reader exercise himself in assigning to each of these figures its proper character. They are easily distinguishable, and, from the ideal Majesty of the General of the Army, impressed with what he is, or rather, with what he represents, and what he wishes to appear—from the Commander in chief, I say, down to the Corporal, you will find in all of them the air of authority which command bestows, the imposing exterior which belongs to Superiors, the dignity, elevation, courage, stateliness, and dexterity, which each has occasion for, in the station he fills. The examination of this print suggests, if I am not mistaken, a reflection abundantly natural. The military system, carried especially to the degree of perfection which modern times present, is the most complicated and refined mechanism which man ever invented for the management of his fellow-creatures. However striking, however painful this idea may be, it leads to another, which the philosophic Observer must admit—it is, that this same system is likewise the masterpiece of human invention, an incomparable model of order and combination, of activity and passibility.



## ADDITION M.



Five attitudes of the same person, represented in different situations. The 1st of these figures retraces, with much truth, the character of *Affliction*. *Desire* too is perfectly well expressed in the 2d, but some fault might be found with the position of the right hand. The *sorrow* of the 3d appears to be *founded on reason*. The 4th is a faithful image of that forlornness, that self-oblivion, which the more violent emotions produce. The 5th is almost entirely *theatrical*: it suggests the idea of an Actress who thinks too much of the spectators; it deviates from nature, it retains nothing of that species of *ease* which ought to be preserved even under the most vehement affections. Compare it for a moment with the vignette below: that female mourner will affect you infinitely more.



## ADDITION N.



J. Holloway fecit

With respect to attitude, nothing, perhaps, was ever designed with more truth than this suite of Berlin Ecclesiastics. What simplicity in the manner, and what characteristic energy in the expression! How well observed are all the particulars of relation and conformity! Benevolent activity, genuine eloquence, application and ability, a humility that gives inquietude, rational piety—these are the general qualifications, each of which in particular I leave you to refer to its proper subject, and which it certainly is not difficult to accomplish. One of the eight announces self-sufficiency and presumption—another must be in the habit of studying his sermons as he walks. You see this, and are struck with it as I am, and we feel together that *in man every thing reveals man*.



FRAGMENT FOURTH.  
ADDITION O.



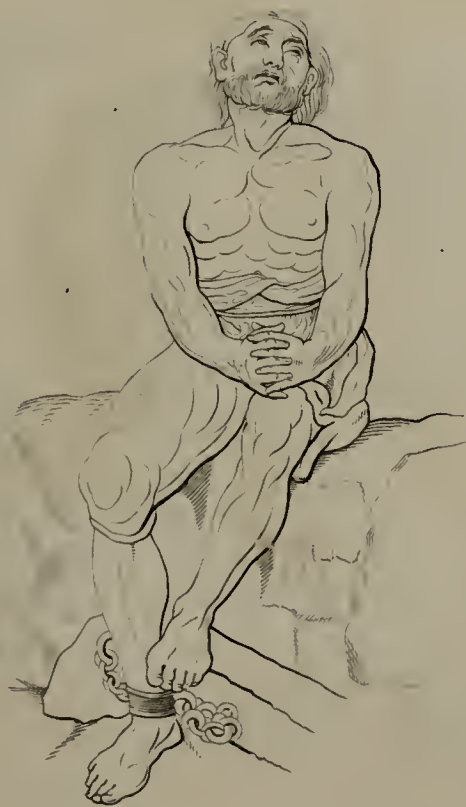
*Hollway Delin.*

In this picture of the dying Father, affliction and anguish are depicted in a great variety of forms and attitudes. These, separately considered, are not deficient in respect of character—taken together, they have not sufficient relation to the subject. Several figures of this composition, and even whole groups, have a theatrical action—and the grief which proceeds from the heart is never ostentatious. I am particularly pleased, as to truth of expression, with the two children kneeling before the Physician, who is imposing silence on them with a look of indifference. Next to this I remark, with distinction, that  
modest



modest shame-faced beggar, supported on his crutch, and praying for his benefactor, with an air as if he seemed to be recapitulating all the benefits received from him. There is likewise much energy in the attitude of that young girl on her knees, holding her prayer-book in one hand, and hiding her face in the pillow. The son too, bending over the body of his father, exhibits unequivocal marks of the most poignant grief. Finally, notwithstanding the incorrectness of the drawing, the young person in the foreground of the picture, with arms extended, announces and expresses the pious desire of filial affection.

The figure which terminates this addition speaks for itself. Absorbed in his misery, exhausted by calamity, and fighting for deliverance, this man still perseveres, even in a situation so deplorable, a character of dignity and strength of mind. The physiomy, the position of the head, and the whole attitude of the body, indicate a mind a prey to grief—but that grief has nothing dastardly or effeminate.



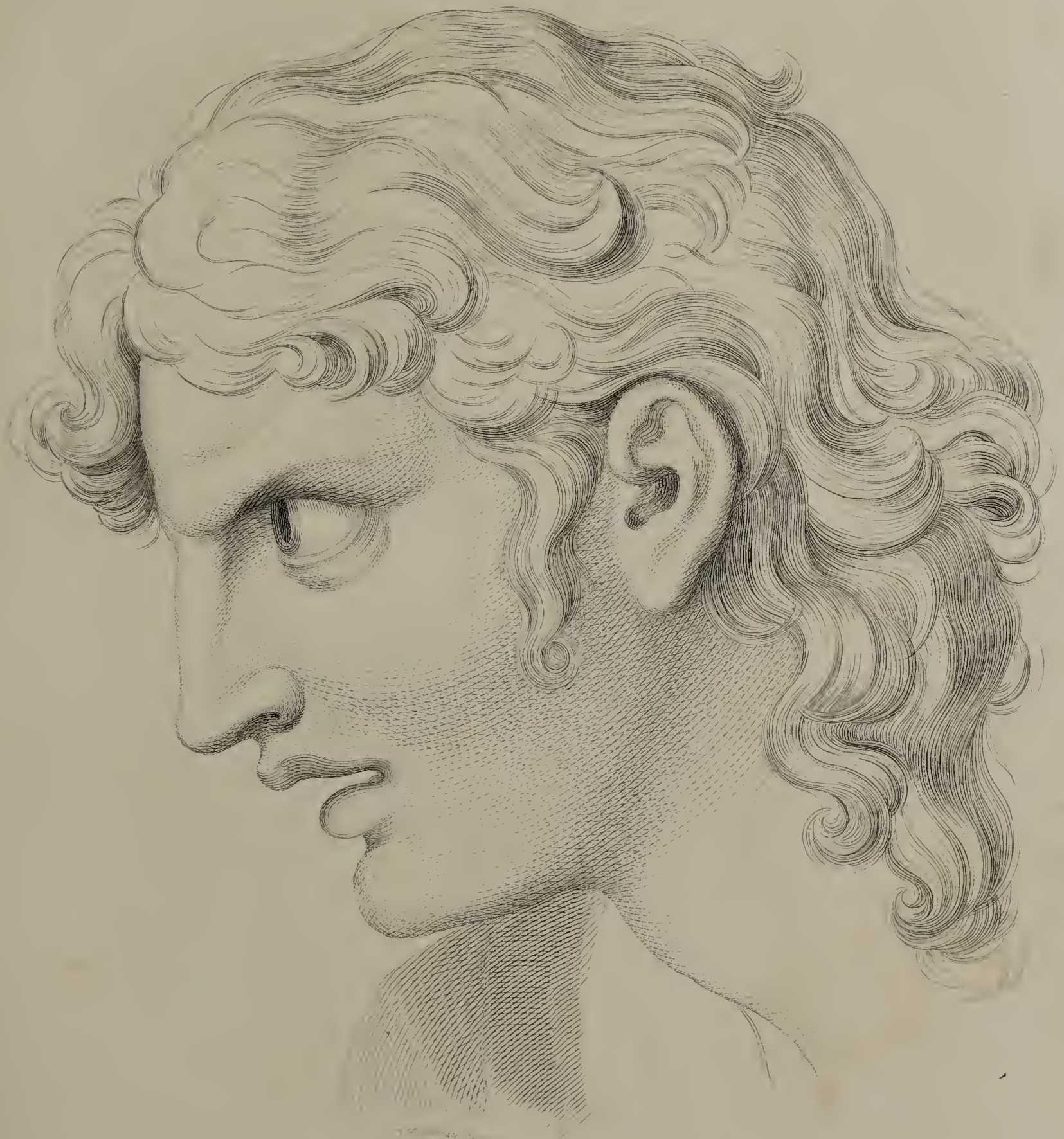


## ADDITION P.

Ardent Attention, completely directed to its object; watching it closely, that nothing may escape. That eye pierces through what it is fixed upon, and concentrates in its look all the energy of a spirit of observation. The fear of being disturbed is visible in the mouth; it dares hardly breathe; that mouth, in other respects, wants truth and correctness:—and in the head under review, at least in the upper part of the profile, every thing appears organized for an extraordinary application, every thing is firm, every thing is filled with an energy able to support itself, and which stands in no need of foreign aid. An attentive mind is capable of doing great things. *Attention*, says Mr. *Bonnet*, is the mother of *Genius*; and I add, it is also the daughter; just as Religion is at once the mother and the daughter of Virtue. A person capable of listening, is in the road that leads to Wisdom; you are sure, therefore, of finding in it the meritorious character whose portrait I present at the bottom of the page.







ATTENTION.











ATTITUDES.

## ADDITION Q.

## ATTITUDES, B.

According to my mode of seeing and feeling, I would thus explain these figures, which I have borrowed from Mr. *Engel's* Art of Mimickry.

1. The meditation of a man of the world, who directs all his skill, and all his powers of calculation, to one single point.

2. Is a very ordinary man, who has turned his attention to an object of small importance; in which, however, he interests himself to a greater or less degree.

3. Incapable of much reflection, this man directs a momentary attention to something that accidentally presents itself, and which slightly affects him.

4. The phlegmatic indifference of a character which never profoundly pursued an abstract speculation.

5. An indifferent, feeble, and even insipid character, though gentle and modest.

6. The irony of a cheat at the expence of his dupe.

7. The affected indifference of self-conceit.

8. The deliberation of one not formed for reflection.

9. Such a manner of listening can announce only a contemptuous character, joined to excessive presumption.

10. The disgusting grimace of an impertinent fool, who makes himself completely ridiculous.

11. The brutality of one of the lowest of mankind, preparing to give vent to vulgar rage.

12. The confusion of a poor wretch, without vigour of mind, and destitute of honour.

Observe with what sagacity the Designer has assigned, to each of these subjects, a *form of hat* which may be called *characteristic*.



## ADDITION R.

## ATTITUDES, C.

1. The attitude of a man at prayer. If the look corresponds not with the demeanour, the Copyist is to be blamed. If I durst, without furnishing matter for laughter, I would add a remark, the truth of which will, undoubtedly, be felt by more than one Reader:—a person with hair like this is incapable of so much fervor.

2. Childish desire, in all its vivacity. By transports of this sort, by emotions thus passionate, real desire is expressed.

3. The theatrical affectation of a man destitute of sense, and meaning to give himself airs.

4. The deportment of a Sage conversing with a Sage.

5. This extasy of love and respect does not announce an ordinary man.

6. It is thus we return on having lost something, on meeting an unmerited denial, or on having fruitlessly employed the arts of persuasion.

7. I will not say that this Monk has the appearance of being afflicted at having missed a benefice; much less, however, can I say that his attitude is that of a good shepherd, deploring the straying of his flock.

8. This woman has the air of pursuing with her eyes a beloved object, who has just left her. It was, perhaps, her sister, or her friend; but I am certain it was not her lover.

9. The attitude of a man who is listening attentively. No one surely will ascribe to him either superior intelligence or excessive delicacy. He is a contemptuous character, and that is all.

10. This one has retired to reflect at his ease: he appears not to want understanding, but is rather unpolished.



ATTITUDES.



















*Stellan a. rest*







*The holloway down*



## ADDITION S.

1. This is the look and the air of attention excited by desire. These eyes, turned to Heaven; express the anxieties of a love still supported by hope; you see in them a soul disposed to melancholy. If there were greater harmony between the forehead and the nose; the Connoisseur would not feel himself inclined to impute to this physiomy, taken in whole, a want of sensibility.

2. The second of these heads is more pleasing, and better calculated to inspire love. Its contours are more graceful, and more delicately rounded. Less languishing than the first, this female promises a great fund of good sense, and a fidelity not to be shaken. She listens with simplicity, unmixed with cunning or malice: she gives herself up calmly to the agreeable ideas which engage her mind, and reflects upon them at her ease. The attitude too is that of attentive love, superior to design and intrigue, and which nothing can divert from its attachment.

3. I must ask pardon of the admirable *Angelica*; but neither the air nor the design of this bust appears to me characteristic of *Hope*. These eyes, so calm and gentle, and that head, reclining on the arm, may suit *Resignation*.—*Hope*, on the contrary, is erect, with one foot firmly resting on the ground, the arms stretched forward, and the look darting into distant space. In other respects, and notwithstanding the softness and vacuity visible in this physiomy, we cheerfully do justice to its expression of goodness and sensibility.

There



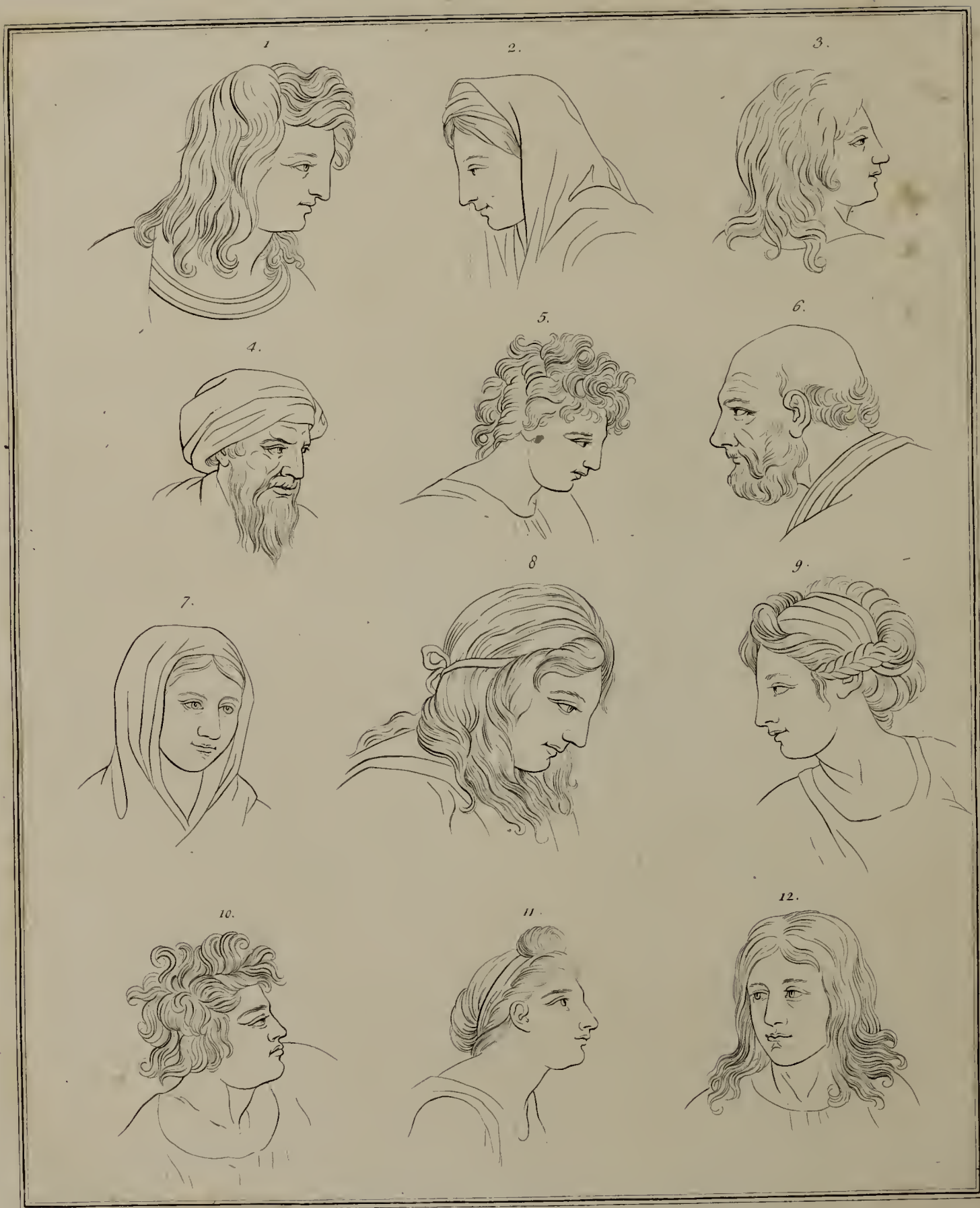
There is much more truth in the figure of this vignette. It is the image of a respectful piety, blended with humility and contrition.



ADDI-







after POUSSIN.

## ADDITION T.

AFTER POUSSIN.

Each individual has his character, and every character has a physiomy proper to it: it is this which gives, if I may so express myself, the tone to the look, to the gesture, to the carriage, to the mien, to the gait, to all our movements active and passive. All these have a mutual dependance and association; but there are few Artists who possess the talent of communicating to their figures this harmony and homogeneity of character; there are very few who know how to reproduce it both in the whole and in each of the parts; who are able to make it re-appear, with the same truth, in the stature, in the attitude, and in the air of the face. Let us see how far we shall receive satisfaction from the annexed Print, copied after *Poussin*, and of which we shall now examine the physiomy attitudes and characters.

1. A character generous, judicious, and powerfully energetic, who at this moment is reflecting attentively. The eye retreats rather too much, and thereby diminishes the expression of the physiomy, in which every thing announces a sage precision. In other respects the air of the head is perfectly conformable to the character.

2. The profile of a female lost in reflection. This head has almost as much dignity as the preceding, but it is less judicious. The mien would promise attention and interest, were it more in harmony with the forehead, the look, and the mouth.

3. A fashionable ideal form. The nostril has been forgotten, the forehead is not in harmony with the nose, and this last part forms a contrast with the mouth, the design of which is too vague, and whose exterior contours, at most, are well expressed. The attitude announces a man struck with an interesting object, which he perceives at a distance, and with regard to which he still suspends his judgment.



4. A profound observer, who maturely weighs and reflects. He surpasses the first three in penetration and sagacity, but is inferior to them in point of feeling. This is a man of much experience, without mental elevation, and without delicacy.

5. A new discordance between the look and the air of the head, between the forehead and the whole. That eye sees nothing, that forehead thinks on nothing, that mouth expresses nothing. The mien, however, denotes an attentive mind, and the head only of a generous and energetic personage could be adorned with such hair.

6. That eye, though faulty in the drawing, fixes and penetrates. Every thing else is homogeneous, except that the contour of the forehead is in part too smooth, and the eyebrow too feeble, for a head of such force, and capable of so much application.

7. The air of the head, the form and features of the face, are in excellent harmony. I would say that this woman observes calmly, but her eyes seem hardly formed for seizing a fixed point. Let us satisfy ourselves then with allowing her an ingenuous and peaceable disposition, taking pleasure in simplicity and repose.

8. The reflecting veneration of a composed spirit, which conceives with facility, but has nothing great or profound, though far above mediocrity. It is not easy to determine whether it be the profile of a male or of a female. That forehead, without cavities and without shades, can contain neither unusual penetration, nor extreme sensibility. The nostril here too has been forgotten, and this defect is an unspeakable injury to the expression of the physiomy.

9. You discover in that glance a discreet curiosity, which supposes a character above the common, nay, a certain degree of elevation. Strengthen a little the design of the under lip, slope the upper part of the forehead—and you will bring out, still more, that fund of goodness and magnanimity, which serves as a basis to this beautiful physiomy.

10. That

10. That hair, after the manner of *Raphael*, becomes disgusting when united to that eye, which seeks, which loves, and which respects harmony and truth. A physiomy like this characterizes a profound observer, a solid thinker, who is sure of his point, and has examined it carefully. This very confidence may render him prompt, opinionative and keen in his decisions: I should not expect from him much deference. The attitude scarcely promises it, and, in this respect, it harmonizes with all the rest.

11. The interval between the eye and the root of the nose is unnatural. I discover in this profile an attention which investigates nothing thoroughly. The attitude has the appearance of being produced by a sensual desire, which it would be difficult to explain.

12. What a wonderful relation between the form, the features, the mien, and the hair! What a difference between the decided air of head 10, and the noble modesty of this one! Without having received as his portion an enterprising spirit, or the valour which constitutes heroes, this man acts calmly on principles solid and honourable. Eager after instruction, he turns to account what he knows, without making a parade of it.



## ADDITION V.

St. *Paul* before *Felix*. The head of the principal personage ought to have been presented at least in complete profile—and, though loaded with chains, the hands ought not to hang down thus carelessly, at the instant when the Apostle is supposed to be reasoning with warmth, on Righteousness, Temperance, and Judgment to come. I point out these defects as *absences* of the Designer: it is the good *Homer* *slumbering*—but to what sublimity does he awake in the rest of the composition! Of the three figures who are seated, the one nearest St. *Paul* expresses, both by the look and air, the astonishment and reflection of a mind overwhelmed. *Felix*, divided between terror and security, seems, by his gesture, to dismiss the unseasonable Reprover: *Go thy way for this time; when I have a convenient season, I will call for thee*. Finally, the female in the foreground of the picture, appears to be absorbed in the most profound meditation, and filled with consternation at what she has just heard: a heart like hers is quite as open to the influence of good, as to the seduction of evil impressions.

Mark  
Admirable

But  
Lovers  
Slumber  
This is  
agony  
Der





## ADDITION X.

There is an insufferable affectation in most of the pictures of *penitent Magdalenes*. They coquet a great deal too much with their beauty, and, if I may say so, with their repentance; they exhibit themselves as a spectacle—and repentance eager to shew itself, is rank vanity. Humility shuns parade, and spreads over herself the veil of modesty; the declared enemy of ostentation, she even goes the length of self-annihilation. I shall leave it to Connoisseurs to form a judgment of the *Magdalenes* of our greatest Artists; almost all of them are deficient in respect of truth—and no wonder, as they are frequently portraits of the Painters' mistresses. As to the figure under examination, I observe in it an air uncommonly pensive, an expression which announces rather the tranquillity of original innocence, than the poignant regret of having lost it. This physiognomy is too *pure* and too *reflecting*: it wants that strength of mind, and that firm confidence, which the repenting sinner has need of, in order to return to the path of virtue, and to proceed in it with perseverance. I could wish, besides, for more contrition and more dignity in the attitude: it is not sufficiently in unison with the tone of humility which predominates in the features of the face: it preserves a certain indolence incompatible with violent depression.



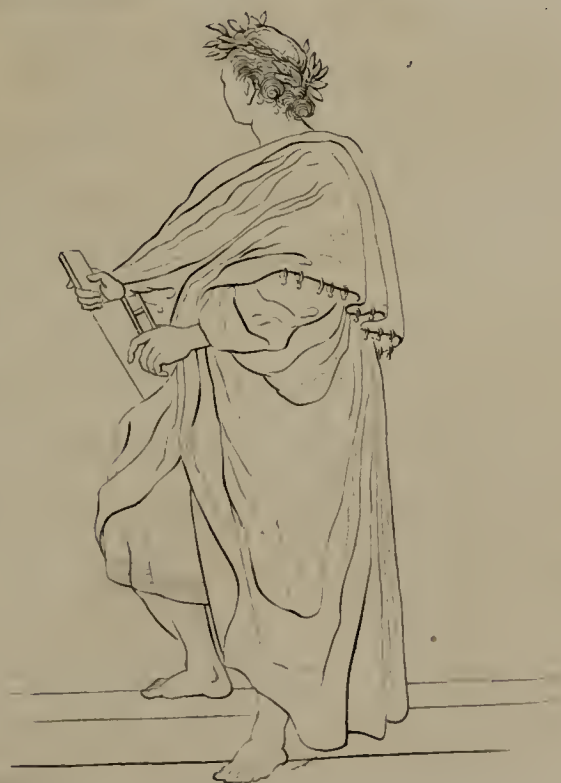




This is a St. *Hilaria*, or, perhaps, a St. *Cecilia*, after *Raphael*. That closed mouth, though otherwise very tolerable, has not sufficient dignity, nor sufficient delicacy, to express the feelings of a heart ravished into

into extasy—feelings so well conveyed by the attitude. *Raphael* is absolutely inimitable in the article of *Attitude*, which he could vary with infinite art, and always with the same dignity. His works merit for this reason, were there no other, an attentive study, and a particular commentary. What attention, what decency, what majesty, in the figure of *St. Paul*! The attitude of the *Bishop* is far less interesting, because it wants motion and activity: it does not, however, exclude an honest and virtuous character, but it supposes neither great elevation of soul nor extreme sensibility. The air and the port of *St. John* breathe all the religious unction of the beloved disciple of Jesus Christ; the mouth alone is too inanimate, and forms too violent a contrast with the rest. Remark, by the way, the characteristic difference of the hair. That of the Songstresses is soft and mellow, as the melody of her voice: that of *St. John* has all the freshness of the flower of youth: that of *St. Paul* the masculine energy of the grown man; and, finally, that of the old man is weak and thin.

I subjoin another figure after *Raphael*, in which you will perceive all the taste and all the dignity of its Author—I perceive, however, if not something theatrical, at least a degree of affectation in his manner of holding the book: perhaps, after all, it may be only a fault in the Copyer.





## ADDITION Z.

## JESUS CHRIST BEARING HIS CROSS. AFTER RAPHAEL.

A hurried pace is hardly in any case dignified; least of all under the depression of sorrow. I distinguish, however, between a stride and a calm and firm pace; but even when I have made this distinction, I do not find the sublime calm of patience in the principal personage of the annexed print. It appears to me that the oppressive weight of the cross could hardly admit of so hasty a motion, and that a head thus bending under the yoke, ought not to have been presented in front. Raphael, I think, is not, in general, happy in his heads of Christ; as far, at least, as I can judge from the copies I have seen. The greatest tranquillity of soul, the most heroic patience, does not totally efface the traces of pain; for patience necessarily supposes suffering. Virtue without resistance is a thing of which we can form no conception; on the contrary, the more virtue suffers, the more it resists—and a victorious resistance expresses itself very differently, both in the physiognomy and attitude, from the manner in which it is expressed in this figure of Christ, which in other respects, however, is not unworthy of Raphael. There is much more dignity, warmth, and interest, in that of *Simon*, though his port does not appear to me either sufficiently natural, or sufficiently animated, for the office which he has undertaken: he ought to take a larger share of his Master's load. Neither is the posture of the Centurion, who conducts the procession, too characteristic, if I may be permitted to draw any conclusion from his soft and bushy beard. His physiognomy and attitude want truth: they will never extort from any person one of those exclamations of admiration which the perfect imitation of beautiful nature sometimes excites. I could say almost as much of that other affected profile, thrown into the background as an extraneous personage.

ADDI-







## ADDITION AA.

I confidently present this figure as a model of homogeneity. It is impossible to unite more harmony in the form of the face, in the features, and in the attitude. What perfect unity! Every thing concurs to the same end: the same spirit, the same sentiment, the same thought penetrate throughout. A character like this, supposes a candor which can stand every trial, a temper peaceful and calm, firmness without harshness, gentleness without effeminacy. The intention of the Painter seems to be to present Elisha, at the moment, when filled with the idea of the God of Israel, he was meditating deeply on the fall of his people. How well entitled was such a man to demand, and to obtain, a double portion of his master's spirit! And how becoming, in his mouth, this language—*As the Lord liveth, and as thy soul liveth, I will not leave thee!*





## ADDITION BB.

X CHRIST raising *Lazarus* from the dead. It is evident that this figure, copied after *Reubens*, is the production of a man of genius; but, on a close examination, it will appear that the design of it, the expression, the attitude, and the gesture, are equally insupportable. Who would not censure that right hand, so incorrectly drawn, and so absurdly lifted up in sign of astonishment? Who is not shocked at the convulsive motion of the left hand? The arms ought either to fall back calmly, or cross each other on the breast, or be stretched forward to assist the rising dead. Besides, that air of the head, that beard, and ungraceful mouth, are altogether unworthy of Him who has the power of recalling the dead to life.



## ADDITION CC.

We have already seen, in several instances, to what a degree our first-rate Artists, and our most skilful Designers, are capable of forgetting themselves in their productions. I present another example.— Could any one find out *Jesus Christ* in the vignette below? Has he ever been presented under traits so ignoble, and in an attitude so destitute of dignity and energy? Are you not tempted to say, He is making a complimentary reply to the person who prays to Him with so much respect and zeal? That person is, probably, St. *Thomas*, exclaiming with fervor, *My Lord and my God!* In this case the figure would not be deficient in point of truth; but that of the Saviour absolutely wants it, whatever sentiment you may suppose him to be expressing.





## C H A P. IV.

*Of LANGUAGE and the VOICE.*

MY total ignorance in the art of Music prevents my treating scientifically the subject of this Chapter: I am persuaded, nevertheless, that were man confined to the sense of hearing alone, that sense would be sufficient, of itself, to enable him to make great progress in the knowledge of his fellow-creatures. It is well known with what sagacity many blind persons acquire the means of supplying, to a certain degree, by means of their other senses, that one which they want. I thence conclude, that an intelligent Observer, who had exercised and cultivated, with particular care, the organ of hearing, on placing himself at the door of an assembly room, would be in a condition to determine, without much difficulty, the different faculties of those whom he heard speak, even though he were otherwise unacquainted with them; nay, though they spake a foreign language. The sound of the voice, its articulation, its softness and roughness, its weakness and extent, its inflections in the higher and lower tones, the volubility and embarrassment of the tongue, are all infinitely characteristic. It is almost impossible for a disguised tone to impose upon a delicate ear, or, if I may be allowed the expression, upon a *physiognomical ear*; and of every species of dissimulation, that of language, however refined it may be, is the most easily detected. But how is it possible to express, by signs, all the sounds of voice so prodigiously varied! We cannot even acquire the power of counterfeiting them; for the  
most

most part we disfigure them. How is it possible, above all, to imitate the native language of gentleness and goodness, the angelic tone of candor and innocence, the divine accent of persuasion, truth, and benevolence! Ah, when my ear is struck with that simple and natural tone which belongs only to the most exact probity, when I hear that language of genuine honour, which is not contaminated by any mixture of interest, and which, alas! is so rare in the commerce of the world, my heart leaps for joy, and I am tempted to exclaim, *It is the voice of God, and not that of a man*\*. Wo be to him who comprehends not this language, so pure and so eloquent! He will be equally deaf to that which God addresses to him in his Works and in his Word.

I could likewise add many things on the subject of *smiles* and *tears*, of *sighs* and *cries*. What a difference between the affectionate smile of humanity, and the infernal grin which takes pleasure in the suffering of a fellow-creature! There are tears which pierce the skies; there are others which excite indignation and contempt.

\* I must here be permitted to borrow the observation of a Philosophic Minister, who has just acquired new lustre by the admirable Work with which he has enriched France and the Republic of Letters. ‘In this whirlwind,’ says Mr. *Necker*, ‘which rages through the great state departments, where so many are eagerly soliciting employment, I have sometimes examined, if it be true, that one might, by rapid signs, form to himself a first idea of men. I believe it possible. I have always considered as a favourable symptom, that deliberateness in conversation, which announces a habit of reflection, and a certain temperance of imagination—that look rather intelligent than acute, and which seems to belong more to mind than to character—that natural circumspection in the deportment, so different from the affected gravity which serves as a mask to mediocrity of talents—that self-consciousness, which prevents a man from disclosing himself with precipitation, and from seizing in a hurry the first opportunity of displaying what he is—in a word, so many other exterior characters which I have rarely found separated from real merit.’



## C H A P. V.

*Of* STYLE.

IF ever any thing can contribute toward the knowledge of man, it is his style. According to what we are, we speak, and we write. The time will come when the Physionomist, on seeing an Orator, a Man of Letters, shall be able to say, 'Thus he speaks—thus he writes.' The time will come when, on hearing the sound of the voice of a person whom he has not seen, when from the style of a work with whose Author he is not acquainted, he shall be able to say, 'This unknown person must have such and such features; a different physiognomy were unsuitable to him.' Smile, if you please, my dear Contemporaries; that very smile is physiognomical. Inconsistency is the distinctive character of your age; you maintain to day what you will refute to morrow. It is reserved for your posterity, wiser and more enlightened than you, to feel the truth of what I advance: they will be astonished, and say one to another, 'That man was in the right.' Every work is impressed with the character of the Workman, whether he be Man, God, or Demon. The more that the work is the immediate production of the organization, the more that is attested by evident and palpable proofs." I could quote a thousand examples of this: those of *Rousseau* and *Voltaire*, of *Linguet* and *Bonnet*, of *Geffner* and *Wieland*, may suffice. A man whose forehead is high, and almost perpendicular, will always have a dry and harsh style. Another, whose forehead is spacious, rounded, without shades,  
and

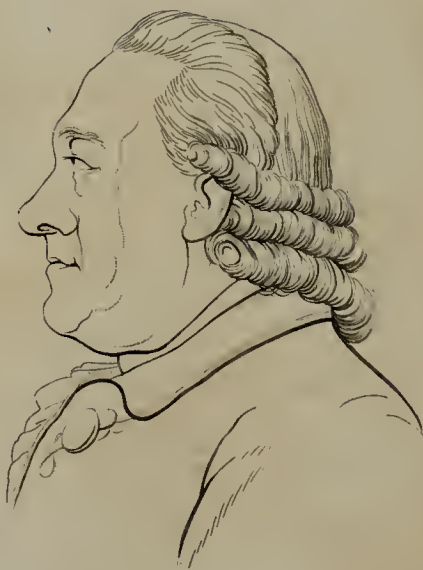
and of a delicate construction, will write fluently, and with ease ; but he possesses neither sensibility nor a spirit of investigation. The man whose frontal sinuses are very prominent, may be able to form for himself a style abrupt, sententious, and original ; but you will never find in his compositions the connection, the purity, and the elegance, which distinguish good Writers. Finally, a person with a forehead moderately elevated, regularly arched, which retreats very much, and whose angles are gently marked, near the bone of the eye—a person with such a forehead, I say, will introduce into his works vivacity and precision, will unite sprightliness to strength. I only glance at this subject, for detail would carry me too far\*.

\* I have deposited in the hands of certain friends, the physiognomical judgment which I have formed respecting the Authors of several anonymous works, and others whom I know neither personally nor by portraits. Time may, perhaps, demonstrate, whether my tact, and the rules of my Science, have deceived me or not.



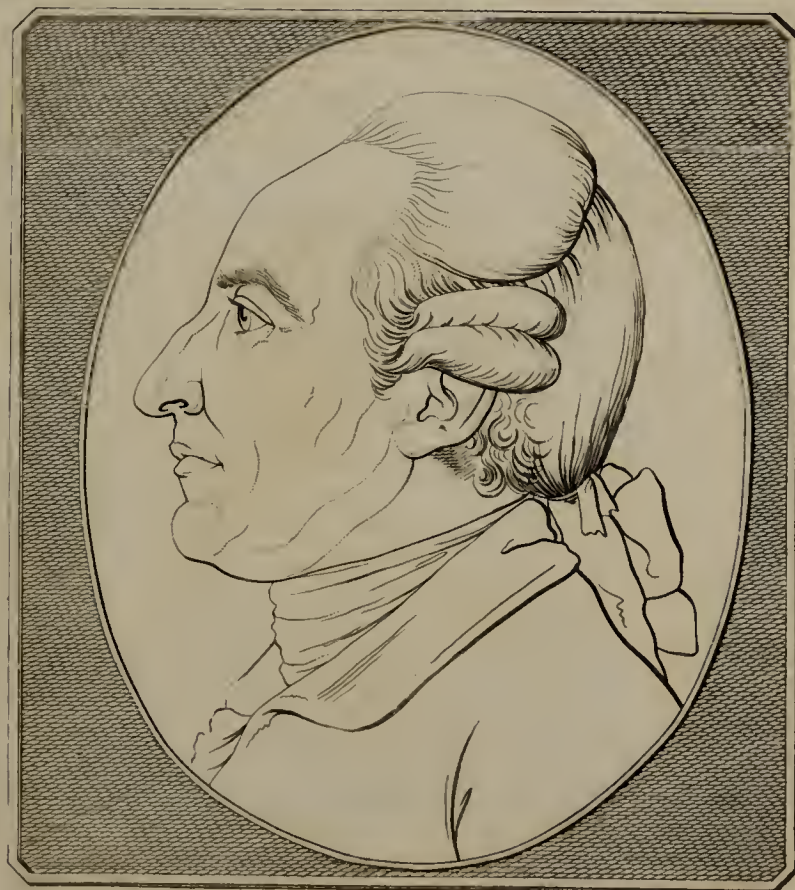
## ADDITION A.

Here is the portrait of a Philosopher whose literary merit is beyond all dispute, and whose writings have obtained the unanimous applause of all sensible Readers. Every one is acquainted with the Author of the *Rustic Socrates*, and of the *Life of Sulzer*. Nature rarely associates so much sound reason with knowledge so extensive, so much fire with a taste so refined, such courage with a prudence so consummate. To judge by the prominency of the forehead, this man, disdaining the humble language of prose, will frequently employ a style somewhat inflated; but his pensive look assures me, that he will be temperate in his enthusiasm, and that his good sense will prevent all extravagant fallies. I perceive on his lips the wit and sprightliness diffused over his productions, and that prominent chin visibly retraces, to me, the masculine energy which constitutes one of the most distinctive characters of his works. Take care how you offend him: he is prompt in the science of defence, and will triumphantly repel your attacks. Treat him with equity, for no one is a more equitable judge of the productions of genius, especially upon a second reading, and when he follows his own understanding.



## ADDITION B.

I know not whether this is the image of a celebrated Author; but I will confidently maintain that it is the profile, roughly sketched, of a man formed to be a Writer of superlative merit; I will maintain that this is a genius whose mind is admirably cultivated, who unites uncommon sagacity to taste the most exquisite. (The whole of the profile, and particularly the eye and eyebrow, indicate the first of these qualities, but it is difficult to preserve, in a simple outline, *delicacy of taste*.) This man will not dwell on dull common place; nothing trivial or ambiguous, nothing awkward or offensive, will gain admission into his Works; he will always be perspicuous and elegant. His style will possess the vivacity of his look, but without the slightest infusion of acrimony: he will carefully weigh every thought, and every expression. As a Critic, he will shew himself judicious and just, without shutting his eyes to real defects. In a word, I know no person to whom I would, with more confidence and deference, submit my literary productions, whether as to substance or form.





## ADDITION C.

## CONTOURS OF SEVERAL GREAT PERSONAGES.

I admit that these feeble sketches are infinitely inferior to their Originals, but in presenting them as such, I run no risk when I consider them in the point of view proposed in this Chapter. Had you never heard of the illustrious characters whose images are traced in these copies, had you never read their history, and were you to be asked, In what style you imagine each of them has written? I think that, on mature reflection, you would answer with me as follows.

The head presented for that of *Montagne*, will infuse into his compositions a great richness of ideas, much native simplicity and candor, sprightliness, an original turn and nervousness of expression. From *Chennevierre* I should expect more delicacy, elegance, and precision, and, if the design of this profile be but tolerably exact, I believe his productions will be more laboured. The pen of *Descartes* will follow the daring flights of his genius; his style will be all fire and intrepidity. In the physiomy of *Christina*, the forehead and nose indicate wit, good sense, wisdom; the mouth, an agreeable levity. The forehead and eyebrows of *Foster* are not formed for the excursions of poetry; they admit only of a progress reflective, calm, composed, serious, and grave. I know not by what chance the following profile bears the name of *Charles V.* The portraits which we have of that prince, (and I have seen, among others, the valuable original, painted by *Albert Durer*, now in the collection of the Duke of Saxe-Weimar) do not present the slightest trace of that open, graceful, and animated physiomy. The one under review would undoubtedly announce a man who handles the pen in a very superior manner: his style would abound with luminous traits, with happy effusions;



*M. de Montaigne.*



*Chenierière.*



*Descartes.*



*Christina.*



*Foster.*



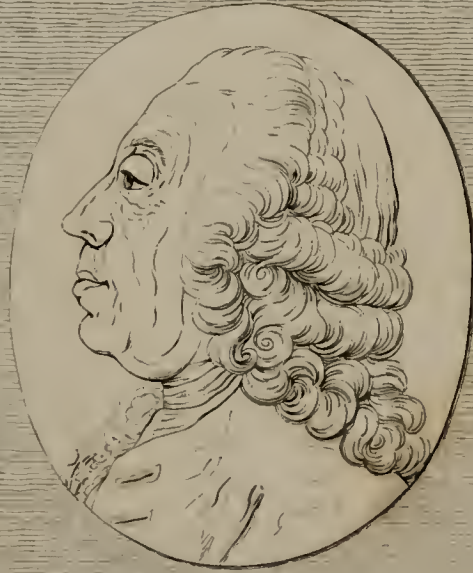
*Carl. V.*



*Felbiger.*



*Schöpflin.*







sions; but he would, at the same time, disfigure it by a want of connection, and, advancing by starts and bounds, he would totally subvert the natural order of his ideas. *Felbiger* would write in a very different manner. Learned without pedantry, a profound and reflecting thinker, he will attach himself less to the brilliant than to the solid; he will sacrifice elegance of expression to force of thought. (My judgment is still formed from the portrait before us.) The profile of *Schopflin* is that of a real Scholar, who has amassed an extraordinary stock of knowledge, and who understands how to turn it to good account. His diction will be simple and cold, but accurate and correct: every particular will be selected and weighed with extreme nicety.



## ADDITION D.

I return to *Descartes*, and substitute, in place of his portrait on the preceding plate, the better drawn contour which closes this Addition. This outline, though still imperfect, discloses, however, a variety of details, which serve to convey a more complete idea of the character of that illustrious personage. It is not necessary to be a profound connoisseur in order to feel, at the first glance, that this is not an ordinary face; that a head thus formed, and a look so animated, express a multitude of things, and that Nature, in producing this being, intended to create a prodigy. Physiognomy dispenses impartial justice to every one, and, upon the testimony of an authentic portrait, estimates, at his real value, the person who has been extravagantly exalted or decried, such as an *Aristotle* or a *Descartes*—the person whom every doctor once quoted as an oracle, and whom every school-boy presumed to run down with impunity—the person who has been a subject of dispute and division to all ages and nations. Physiognomy, without giving into the frenzy of a ridiculous apotheosis, repairs the injuries committed by envy, and fixes the floating decisions of the multitude, and of the mode. It unveils man, and presents him such as he is; it shews his real value, and of what he is capable; what he *wills*, and what he *can* perform; what he is naturally, and what he has become by education. Yes, I still maintain, at the hazard of repeating what I have already advanced—look at the man whom, for a series of years, you have heard alternately applauded or maligned, exalted and depressed by turns, of whom are related so many anecdotes, true, or mutilated, or forged; the man who has long been set up as a butt to an infinite number of iniquitous or passionate decisions, elevated by some to the rank of a demi-god,

god, classed with demons by others—look at him yourself with the impartial eye of the Science—and you will find him quite a different person; but you will, perhaps, discover, at the same time, in his features, the reason of his being deified or anathematized.

Empty declamation! I shall be told; the extravagant language of an Author infatuated with a favourite subject!—No, you are mistaken. It is pure truth, and truth of the highest importance, on which the age to come will unanimously bestow applause—and which, perhaps, we ourselves may live to see acknowledged.

Had *Newton* never written a single line, had he remained entirely unknown to his contemporaries, we should want nothing now but his portrait, to assure us of his deserving to be ranked among the greatest geniuses. I affirm as much of *Descartes*. A physiognomy like his cannot possibly be misunderstood. It would be distinguishable among ten thousand; it bears the highest possible impress of originality: it announces the man who forms an epoch, and who owes every thing to himself.

In truth, with that face full of spirit and life, was *Descartes* formed to suffer himself to be moulded, or to serve as a model? Was he formed for receiving laws from a world enslaved by prejudice, or for dictating new laws to that world? ‘I pass over his education,’ says Mr. *Thomas*, in his elogium of *Descartes*. ‘When we speak of extraordinary persons, this is a topic of no consideration. There is an education for the herd of mankind; the man of genius admits that only which he gives to himself: it consists almost always in destroying the first. *Descartes* by that which he received, judged the age he lived in. He already looked far beyond it. He had already acquired the notion and the presentiment of a new order of Sciences. Thus, from Madrid or Genoa, *Columbus* had a pre-



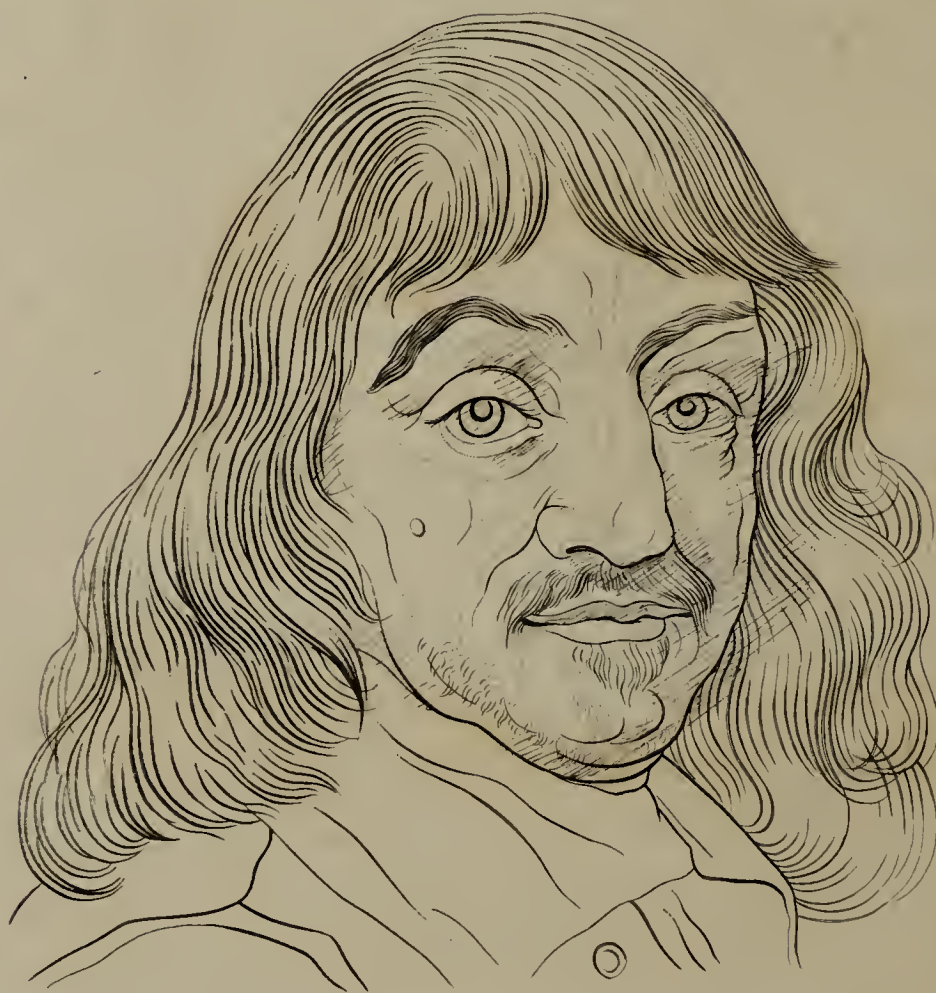
‘ sentiment of America.’ The word *presentiment* is admirable. It is the property of genius. Such a person is ever at work, even in his moments of repose. Always agitated by great ideas, he is continually aspiring after the extension of his knowledge, his faculties, his liberty: he imagines new worlds and new creations, and rises up to Deity himself. Ever impelled forward, ever supported by his own powers, he forces his way through the crowd, tramples down every obstacle, clears a path for himself, attends to nothing but the object he has in view. All at once he spreads his wings, loses sight of his predecessors, of his contemporaries, and pursuing his rapid course, transports himself into distant regions, and takes possession of spheres unknown. Such was *Descartes*. His physiomy announces the creator of a new system. ‘ Nature,’ it is the French orator who again speaks, ‘ Nature which laboured with particular attention on this man’s soul, and insensibly disposed it to great things, had, from the beginning, infused into it an ardent passion for truth. This was, perhaps, the first master-spring.’ A *passion for truth*, Reader, are you acquainted with it? It is this which determines our activity, and which is the germ of it. The impulse which it gives I perceive even in the imperfect image under our inspection; I see in it the transpiration of an intrepid courage, of an indefatigable zeal for truth. ‘ Nature added to it,’ continues Mr. *Thomas*, ‘ that desire of being useful to mankind, which extends itself to all ages and to all nations. She gave him likewise, during the whole season of his youth, a restless activity, those torments of genius, that vacuum of soul which nothing hitherto could fill, and which wearies itself in looking round for something to fix it.’ That elastic activity, that necessity of being useful, that beneficent sensibility, manifest themselves in that look so profound and so animated, which seizes objects the most remote,  
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and immediately transforms at pleasure what it has seized. The same sublime qualities re-appear in the eye-brows, so full of energy and amenity—in the singular contour of the bone of the eye—in the contour of the head, of which all the angles and all the shades are so well disposed—in that broad and cartilaginous nose—on these lips so soft and so persuasive, so ardent and so irascible—especially in the line of the mouth, the indication of a prodigious facility—and, to omit no particular, in that hair so smooth and soft. Every thing proclaims ‘a man insatiably disposed to see and to know, a man incessantly calling for truth wherever he goes.’

It is rare, it is extremely rare, to find a genius so universal as that of *Descartes*. Without meaning to adopt his bold hypotheses, we are not the less disposed to admire the richness of the imagination which produced them, and that happy union of a geometrical genius with a feeling heart, impassioned for the good of humanity. *Descartes* was at once one of the most abstract thinkers, and one of the most active men that ever existed. Fond of retirement, he was incapable of relishing the sweets of it for any considerable time together. Hurried away, on the one hand, in the vortices of his own worlds, he devoted himself, on the other, to employments the most painful, which might redound to the benefit of society. See how the soul of *Descartes* is painted in his physiognomy! It would be impossible to analyze each of the features which compose it, but every one must feel the beautiful and the great in the whole. What can be more animated than these eyes, or more expressive than this nose? The interval between the eye-brows indicates a genius accustomed to soar, and who does not stop to dig his subject to the bottom. It is impossible for this man to remain tranquil and solitary. His masculine character is by  
no



no means incompatible with sensibility. The forehead is altogether uncommon; with a great slope backward, smooth towards the top, and gently rounded—these are so many signs of a concentrated energy, and of a firmness not to be shaken.



DESCARTES.











